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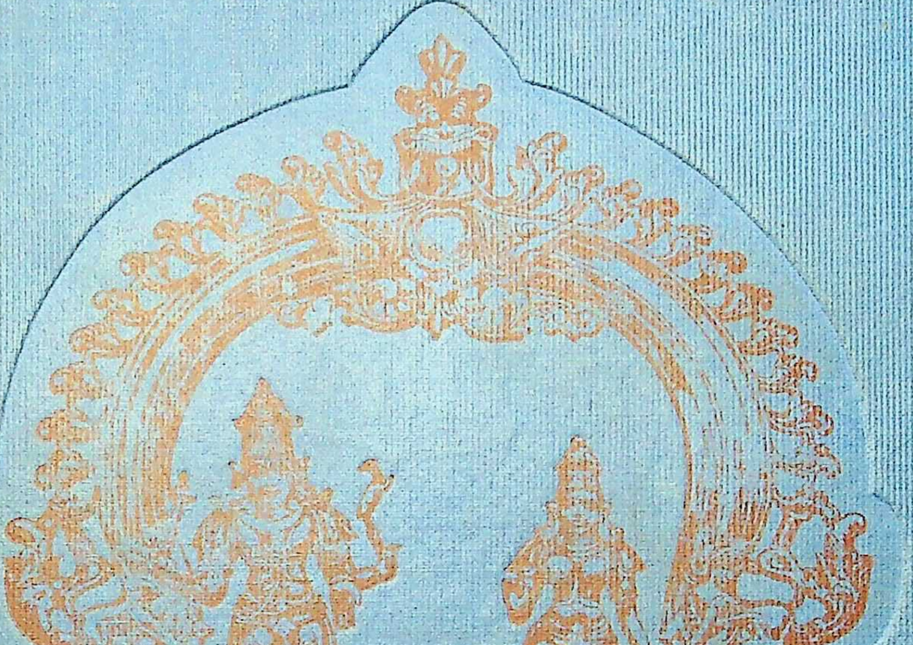

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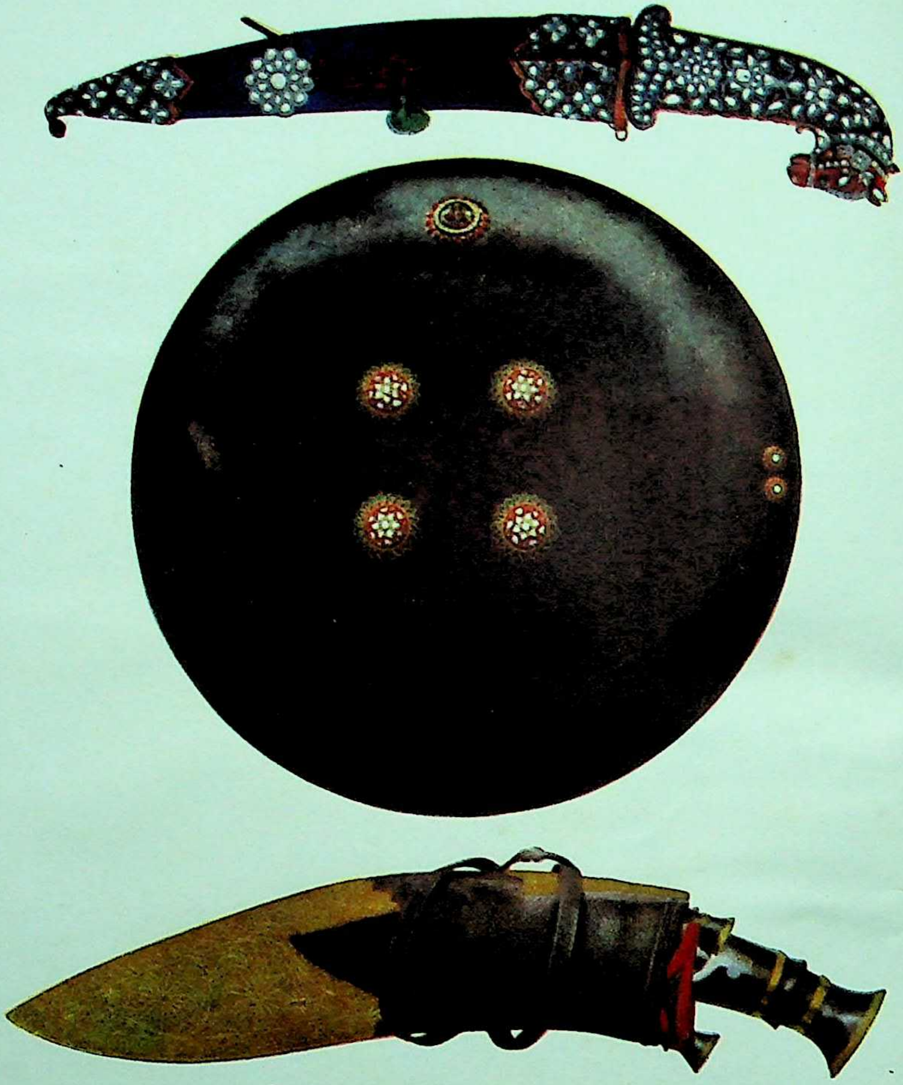

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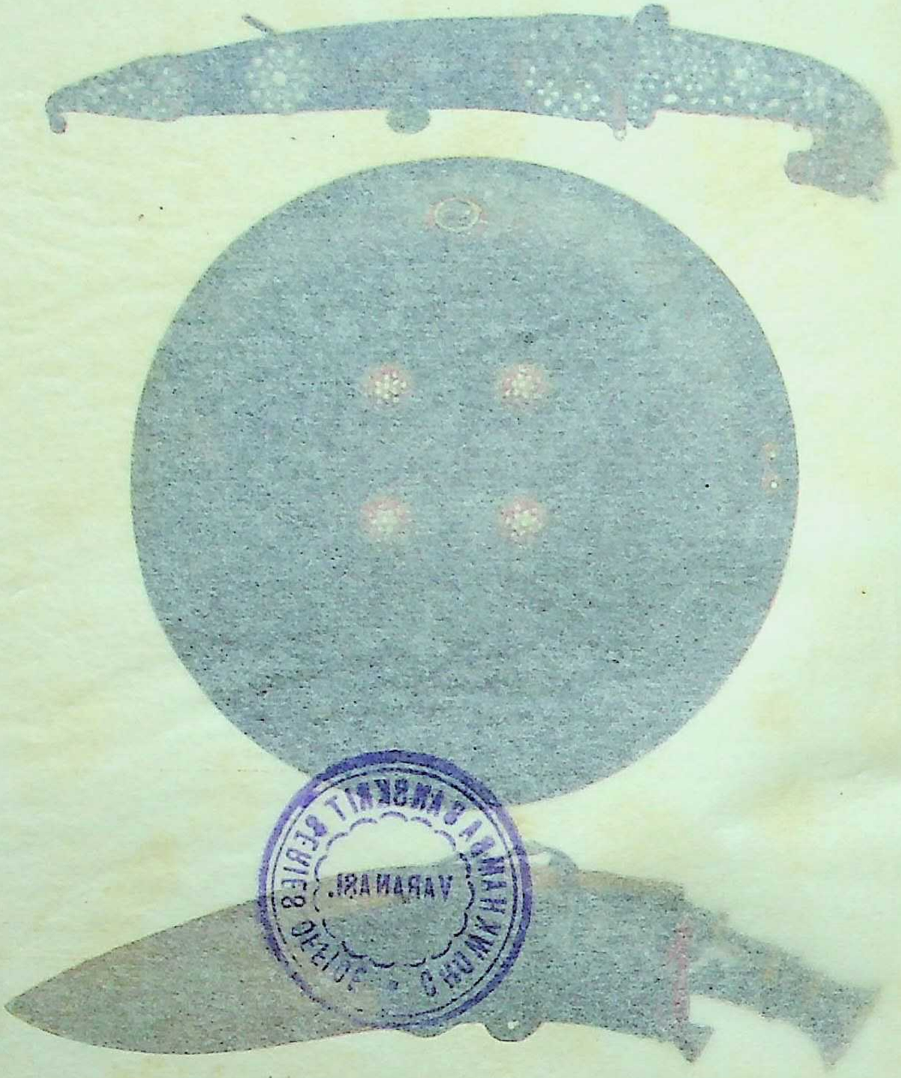

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PREFACE

At the beginning of the nineteenth century India often bore the title of the East Indies, as distinguished from the West Indies; but, having grown to an importance enormously exceeding that of the latter, it acquired the name of India, by which it is legally and officially known. In 1877 Queen Victoria was proclaimed Empress of India, which then became an imperial dominion as the Empire of India. It was visited by Edward VII and by George V, when each was Prince of Wales, in 1875 and 1900 respectively, and His Royal Highness, George, Prince of Wales, concluded his visit, which began in 1921, early in 1922.

Truly India is a great and wondrous land, of which comparatively little is known by the average Briton, though the entire country from sea to sea, from the border of Afghanistan to the border of China, is under direct British administration or under British suzerainty.

This book may extend the knowledge, not only of the country, but of the peoples who are our fellow-subjects; and of their religions, which are many; and of their arts which are, unfortunately, fallen from their ancient high estate, though still worthy of consideration. It was compiled at the suggestion of the publisher, who had family interests in India, and the work has been full of attractive research in which an abundance of material amply repaid the time and care bestowed upon its acquisition. "Heber's Indian Journal" was one find. The second-hand booksellers in Charing Cross Road and elsewhere in London gave scanty hope of success; they had not seen a copy for years. Yet, in a small shop, in the street leading from the station, at Guildford, to the town, the long-sought-for two volumes were secured for a few pence. It was the same with other books; they were found by persistent endeavour, yielding a wealth of valuable information—enough indeed to fill another volume.

With the illustrations came similar good fortune. In some of my books the illustrations had to be drawn by myself and reproduced; but in this one they were forthcoming when due application was made. My humble and grateful thanks are tendered to His Majesty, King George V, for the use of the page of Arms forming the frontispiece. The Secretary of State for India (1913) gave kind permission for the use of illustrations taken from the several official publications under his control. To him I owe many thanks and an acknowledgment of that source of many half-tone blocks; also my thanks are given to Messrs. Griggs & Son, who issue *The Journal of Indian Art.* Then Virtue & Co. gave permission to use three illustrations from the 1886 "Indian and Colonial Exhibition Supplement of the Art Journal," for which I am grateful and have acknowledged under the reproductions, as desired.

But chiefest of all, for his considerate personal courtesy and ever-ready kindness, I must heartily thank Mr. C. Stanley Clarke, the Director of the Indian Museum. Photographs, descriptions and information generally were placed at my disposal without stint, and really it is difficult to express all that one feels with regard to him. His friend, Mr. Imre Schwaiger, too, of the Cawnpore Gate, Delhi, sent me some fine photographs of Indian jewellery, etc., which I have used effectively and for which I hope to thank him should we meet again. Thanks now !

When, during a period extending over some years, the accumulation of authorities and illustrations leads to the production of the book which will form a companion to many others, the time arrives, not for rest, but for a change of subject. "Chinese Porcelain," "Japanese Art" and this, will be followed by "Old English Salt-glazed Stoneware"; and the work is almost ready.

J. F. BLACKER.

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ABC OF INDIAN ART

CHAPTER I

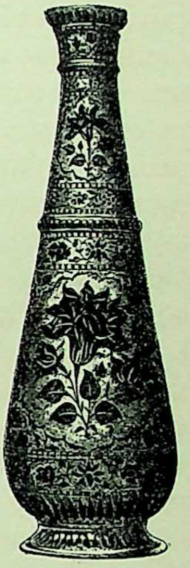
INTRODUCTION

THE old arts and manufactures of India deserve much higher appreciation than we have hitherto bestowed upon them. It may appear almost incredible that we should have remained ignorant until quite recent times of the existence of many of these arts, and of the perfection to which others had been brought among that wonderful people of the East whom many of us had been in the habit of regarding as little better than barbarians, forgetting that they were civilised just as early as were the nations of Egypt and Persia. The physical features of their country favoured early civilisation. Great plains, guarded by giant mountains, watered by magnificent rivers, furnished fertile soil from which abundance of food could be secured in a climate favourable to its production. The country was rich in metallic treasures.

Workers in iron and steel existed long before we have records of them; indeed, the famous Damascus sword-blades were, no doubt, made of Indian steel, which had long been an article of trade from Bombay to the Persian Gulf, and when Ezekiel in his twenty-seventh chapter speaks of Dan and Javan trading to Tyre with "bright iron, cassia and calamus," he mentions Indian products. Long ages ago the Rig-Veda notices golden armour and golden chariots as well as decorations of gold and jewels. That book—the Rig-Veda—reveals a people, pastoral to some extent ; in a greater degree agricultural, as evidenced by the supplications for abundant rains and for the fertility of the soil. Allusions to the art of weaving, the labours of the carpenter, and the fabrication of golden and of iron mail show that the industrial arts were in common practice. The prosperity of the people induced successive hordes of fierce invaders to strive for the possession of the country in which mighty dynasties rose and fell, whilst the permanence of the native arts was maintained by the village system of the Hindus, who, bending like willows to the storms of conquest which swept over them, returned when the fighting ceased, and continued their work in the very place where it had reached excellence. They flourished when the rich princes encouraged their arts by furnishing materials for them.

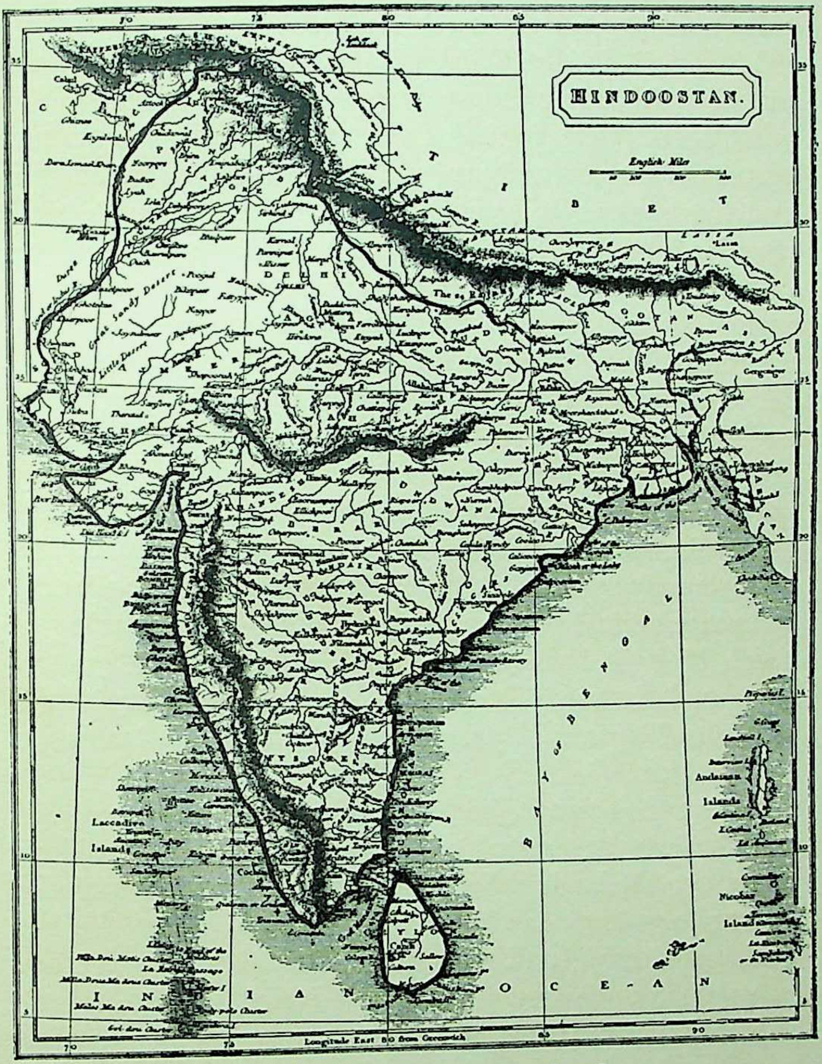
During the troublous times the peculiar and traditional, though for the most part simple, native arts persisted in families from generation to generation owing to the system of castes. In the prosperous days of peace the great kings and princes utilised some of their wealth to attract the foremost artists, not only from their own people, but from Persia and elsewhere, whose labours were devoted to working in all materials which could enhance the magnificence of their lavish patrons, in court and camp and field, as well as in the secret chambers of the home life where lovely women held sway, bedecked and bedizened by their lords in whose hearts, if love was not strong as death, jealousy was cruel as the grave.

King Solomon in all his glory could have displayed no greater splendour than that shown by some of the Mogul emperors, of which we can learn something from contemporary paintings which have survived to our own times. These pictures show the splendid palaces and the marvellous luxury of the Court, where nobles and soldiers in gorgeous costumes surround the magnificent monarch, whose unrestrained power confers honours and prized gifts, or, contrariwise, disgrace and death. Absolute over all! Another picture reveals the secluded quarters of the women in *harim* or *zanana*, where the proud wives of the sovereign are seen in the beautiful gardens, sitting under the shade of the trees, or walking about under the protection of their female attendants, who bear the *chauris*, or flappers, to drive away the flies. What oriental splendour! Peerless beauties robed in rich raiment, decked with priceless jewels, jealously guarded from the outside world, so that the eyes of no man may behold them, except his for whom they live and move and have their being. Then we have battle and hunting pictures, illustrating the serious business and the usual field diversions of the princes of the nation. These and other scenes depicted by the painters commissioned for the purpose represent the Indian Empire under native rule long before European influence had affected its art. It has been well said: "L'art Indien mérite, en effet, cette préférence: il ne ressemble à aucun autre." In our museums are many fine specimens of this indigenous art; "c'est un art à part," which seems seldom to have varied or borrowed anything from any other.


ENAMELLED HAKA-STAND. MOGUL PERIOD.

Imagine the calm satisfaction with which the old craftsman received his prince's praise for the work so worthily perfected. He and his fellows had no higher ambition than to please their master, each believed that "there was nothing better for a man, than that he should eat and drink, and should make his soul enjoy good in his labour," and herein lies the secret of their artistry. With unequalled patience and care, they wrought through months and years, until their task was accomplished, whilst the younger members of the family gathered precious grains of knowledge, and marked improvement in skill by listening to the wise words of the wonder-worker, and imitating his practices. So the world wagged well during the reign of peace, when the gorgeous East showered its barbaric gold and precious stones upon those magnificent tissues which we, with all our appliances and means, cannot surpass. " But," we might ask, " is there really anything barbaric in the taste they display ? " The oriental prince, when he confined his magnificence to native manufactures, presented himself to the eyes of his subjects in attire no less splendid, no less elegant, than the sovereigns of our western world conceive to be fitting and appropriate for their ceremonial functions. The silks, the muslins, and the shawls, the embroidery and the jewellery, which decorated those who dwelt in Indian palaces cannot be excelled by us any more than can be the moulding and the carving, the inlaying and the plaster work of those edifices themselves. " Oriental magnificence " remains as a proverbial mode of describing a degree of splendour and artistic richness which we do not possess, and it reached its climax during the best period of Mogul ascendancy.

The loosing of the dogs of war played havoc with art. When the invader came, with his hosts of ferocious barbarians, the treasures of the palaces were looted and borne away. Those who " ate, drank, laughed, loved, and lived, and liked life well " lost, in one fell stroke, their gold and jewels, their rich brocades and cloth of gold, their silks and muslins, and everything else which attracted the attention of their foes. When Nadir Shah devastated Delhi, in 1739, the hoarded wealth of the great Mogul potentates and all the objects of art which they had accumulated were seized and carried away to Persia by the conqueror, who left to a humbled monarch, Mohammed Shah, a depleted treasury which could not supply materials and work for the craftsmen. Artistic achievement died, the golden age of Indian art ended, and though, as time went on, some of the work was revived by means of the village system, and by the help of enlightened rulers, yet Akbar and Shah Jahan stand pre-eminent as

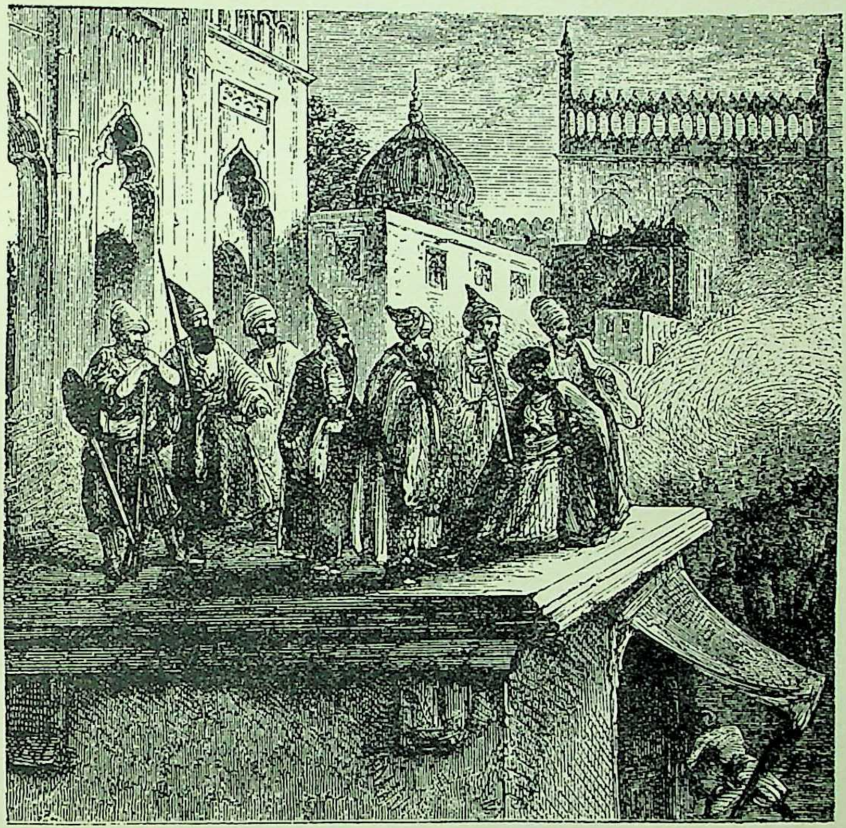

HINDOOSTAN.
English Miles
Great Sandy Desert
Little Desert
Laccadive Islands
Andaman Islands
Nicobar Island
BAY OF BENGAL
INDIAN OCEAN
Longitude East 80 from Greenwich

INDIA, BEFORE THE MUTINY, 1857-8.

patrons and exponents of the finest features of that supreme period when the Court collected around it the most expert artists, the most famous poets, the best caligraphists, and the most dexterous craftsmen.

Wonderful indeed had been their work ; now, difficult indeed it is to acquire specimens of it. We admire the great uncut jewels in their golden settings, the shawls and carpets of surpassing beauty, the rich stuffs in rare designs and harmonious colourings, the elephants' trappings so singular in style, the gold and silver plate, and a variety of metal work, such as is displayed in damascening on arms and armour, and the carvings in stone and wood. A multitude of Indian products in addition to these will deserve our attention, for, although the high standard of the Mogul period was seldom reached under the patronage of other native princes, during later times, in various parts of the country, we must give them credit for their efforts for the preservation of their arts, whilst at the same time we may regret that the influence of the western world —its mechanical power and its rapidity—is increasing so much, that the hand-work of the Hindus, so slow by comparison, is in some danger of extinction in many directions, and of modification, to suit European tastes, in some others.

During the reign of Queen Victoria it was customary for Her Majesty to present a Kashmir shawl as a wedding present to the bride if her people were connected with the Court ; so these shawls became fashionable for a time. Fashions change, and now such splendid fabrics are not in vogue any longer. Yet fine examples of these unapproachable textures were excessively costly, varying from two hundred to a thousand pounds according to size and fineness. This gross cost was, of course, increased as the shawls passed from merchant to merchant. Very few of the true shawls are now made in the Kashmir Valley, compared with the number produced in the first forty years of the last century. In 1843 a famine drove many of the weavers to Amritsar and other places in the Panjab, and as a result the trade in Kashmir has fallen into a deplorable state. The demand from London and Paris ceased long ago; and, owing to the adoption, by many Indian nobles, of European customs and clothes the native merchants lost their market at home. What a change from the days when the Rajah's rules set out the exact size of the shawls, turbans, and *jamawar*, and impounded and destroyed any badly woven piece! The French vied with us in imitating these shawls, but when



NADIR SHAH WATCHING THE MASSACRE AT DELHI.

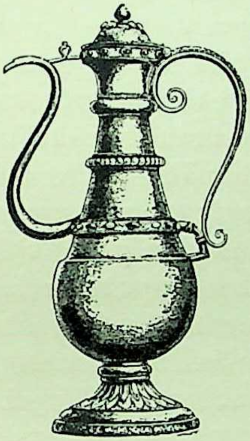
compared with genuine oriental work the imitations were, as the poet says:

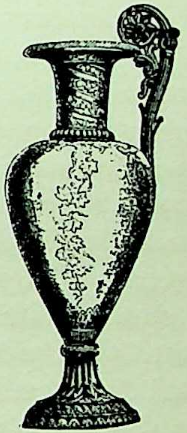
"As sunlight is to moonlight,
And as water is to wine."

On the other hand, some modern craftsmen have adopted European forms, such as furniture for the display of their art, carving and fretting the chairs, tables, etc., with minutest care. That style of work in the so-called Indian ebony, or in *Shisham* wood, may become popular in India as western ideas progress; but in this country it appears to be regarded with disfavour. The well-to-do native has no use for tables and chairs. Carpets, hangings, and bedding comprise his household requirements; unless he is brought into intimate relations with foreigners he needs nothing more. The decline in the power and prosperity of this oriental people seems to indicate, as a natural result, the decline of the native fine arts, and also of the textile manufacturers. In this connection we take muslin as an example.

The muslins of Dacca were once held in the highest esteem. The East India Company imported great quantities of calicoes and muslins, which in England came to be regarded as necessary for articles of apparel. In 1621 about fifty thousand pieces of cotton cloth were brought by the Company to this country and sold at a pound a piece. The finest qualities—the muslins from Dacca—were described as "woven air," or "woven wind." These became invisible when spread upon the grass and subjected to the dew. The Mogul Emperor Aurangzeb, it is said, noticed one day that his daughter was robed in a semi-transparent tissue, and rebuked her for her indelicacy. She replied by assuring her father that her robe was composed of not less than nine folds of muslin! Tavernier, to whom we owe so much for our knowledge of India in the seventeenth century, in his *Voyages en Turquie, en*

Perse et aux Indes, published in Paris, 1676, states that in the city of Calicut—which gave its name to calico—" some cloth was made so fine that it could scarcely be felt in the hand, and the thread was scarcely discernible." He wrote in the times of the Great Moguls. Mukharji, writing in 1888, says: " The generation of the women of Dacca who spun the yarn of which the finest fabrics were made has all passed away, except two very aged beings, who with their defective sight earned but a precarious living." The yarns were spun on the spindle and distaff, just as described by Catullus, the lyric poet of ancient Italy, in the following lines:

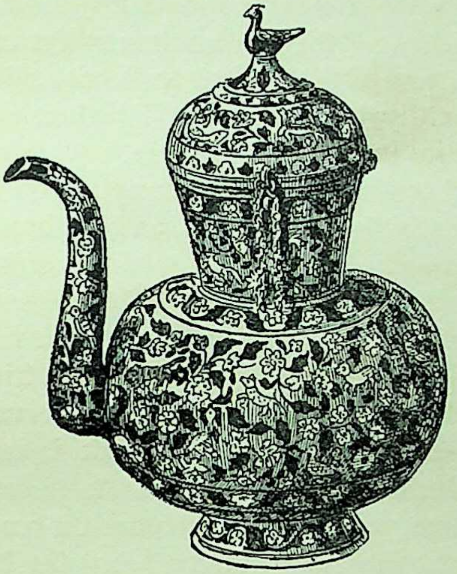

PARCEL GILT AND
JEWELLED COFFEE-POT.
MOGUL PERIOD.


PARCEL GILT
VASE. MOGUL
PERIOD.

" The loaded distaff in the left hand placed,
With spongy coils of snow-white wool was graced;
From these the right hand lengthening fibres drew,
Which into thread 'neath nimble fingers grew.
At intervals a gentle touch was given,
By which the twirling whorl was onward driven;
Then, when the sinking spindle reached the ground,
The recent thread around its spire was wound,
Until the clasp, within its nipping cleft,
Held fast the newly-finished length of weft."

Neither tradition nor history gives any precise information with regard to the actual time when cotton first appeared as a material made into a fabric, but we may be sure that its highest development as a manufacture was coincident with the period of supreme luxury in the Mogul Court. It is well to emphasise this, because all the arts and manufactures were equally affected by the wealth and ostentation of the native princes, who lavished vast sums on gorgeous buildings, robes, and ornaments ; on magnificent arms, armour, and fittings for horses and elephants ; in fact, on all the arts of peace and war. Splendid processions, costly pageants, and popular dramatic performances in the open air gave opportunities for the people to see the princes and their great men in all their glory, and everyone revelled in the spectacle. When Captain Hawkins, in 1608, and Sir Thomas Roe, in 1615, appeared at the Court of Jahangir, they saw the "Conqueror of the World" in his full power and splendour, but even then ill-government had provoked rebellion in many states, and the establishment of an English factory at Surat by our ambassador, Roe, had far-reaching results. Internal discontent increased ; at last, the Mogul Empire fell, and with it vanished many of the arts of India, painting amongst them.

In the complicated history of the country the wars of the native princes play a part which gradually ceases in importance, owing to the conquests by which a company of English merchants became the powerful sovereigns of the vast empire. When Clive, on June 23, 1757, won the battle of Plassey, the future fortunes of India were decided. The East India Company promoted native trade, being large buyers of produce for the home market and also of all sorts of objects made by the craftsmen, which found favour in England. Yet we can scarcely claim that these objects of art ever appealed to the collector in the same way that Chinese porcelain and Japanese lacquer has done. At the sale of the Hamilton Palace Collection in 1882 an Indian coffee-pot, of gold, enamelled with animals, birds, and flowers in colours, surmounted by a peacock, realised £267 15*s.*; but the sale prices of the Behrens' Collection in 1914, which we give at the end of the book, give sufficient evidence of the slight values now attached to Indian ivories, bronzes, weapons, etc. Most of the men who have succeeded in the pleasant task of collecting were wise enough to buy when prices were low, and to sell when fashion created a demand for their wares. Hence obviously Indian art deserves close attention in view of a future demand.



INDIAN COFFEE-POT: GOLD, ENAMELLED WITH ANIMALS, BIRDS, AND FLOWERS IN COLOURS, SURMOUNTED BY A PEACOCK: 6½ IN. HIGH.
Sold for £267 15*s.* at the Hamilton Palace sale in 1882.

My estimation of it is supported by other opinions. *The Times*, April 25, 1851, remarks: "Turning to the class of manufactured articles, we find the long-established industries of the Indian Peninsula asserting their excellence in a manner at once characteristic and extraordinary.

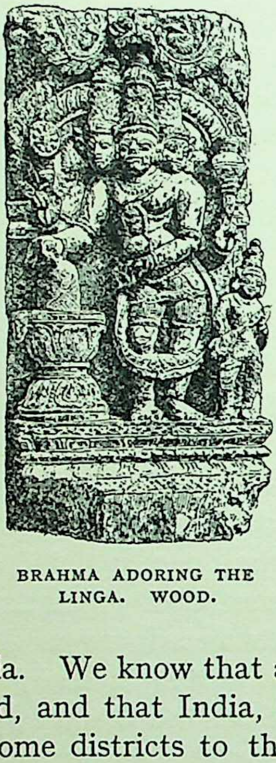
The same skill in goldsmiths' work, in metals, in ivory-carving, in pottery, in mosaics, in shawls, in muslins, and carpets, was attained by those ingenious communities, which now practise them, ages and ages ago. Yet, in these things, which the natives of India have done well from time immemorial, they still remain unsurpassed." Again, on July 4, the same journal has another discriminating criticism: "Yet, in another point of view, these remarkable and characteristic collections have a value that can hardly be overrated. By their suggestiveness the vulgarities in art-manufactures, not only of England but of Christendom, may be corrected; and from the carpets, the shawls, the muslins, and the brocades of Asia, and from much of its metallic and earthenware products, can be clearly traced those invaluable rules of art, a proper definition and recognition of which form the great desiderata of our more civilised industrial systems." High praise indeed! Such industries deserve recognition, and for those to whom Indian work is not familiar a world of pleasure and interest awaits discovery.

Old Chinese porcelain has become the vogue with the millionaires in the United States, who vie with each other for the possession of rare specimens, paying enormous prices for them. Old Japanese art, in its various aspects, is ardently bought by the Japanese themselves, who desire to restore to their own country the treasures which, in the past, they underestimated. India presents such a variety of the most beautiful objects in a wide range of materials that it is surprising they have never yet been exploited; they have received scant attention from those arbiters of taste who guide the rich buyers. Why? This book may serve a useful purpose if it appeals to collectors to study the question of the due appreciation of the art productions of India.

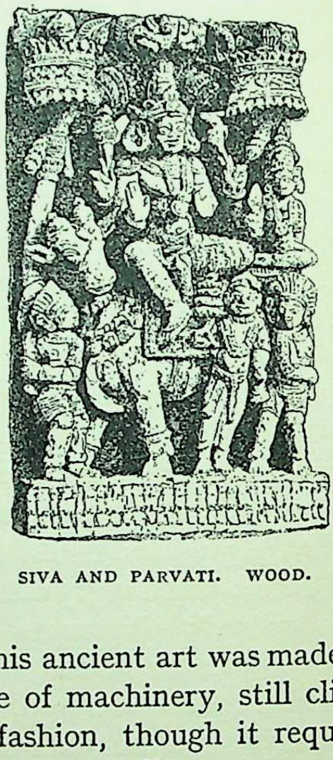
CHAPTER II

ART IN OLDEN TIMES

INDIA merits the name " Home of Manufacture " because the crafts have been and are essentially composed of hand-workers, which is just what the word " manufacture " means. The making by hand gave an individual note to every production, which we cannot find in machine-made goods turned out in thousands exactly alike. The arts abominate machines, except those absolutely necessary to furnish the foundation for hand-work: the potter must have a wheel; the weaver, his loom; and so on, though the machines are of the simplest possible form. The Egyptian potter represented on ancient monuments worked his clay on a wheel similar to that used in India from time immemorial, and in the other trades the resemblance in the methods employed is extremely striking. As the Egyptians used a loom, thus described, " The upright loom was simply a strong beam, over which the web was passed; the warp was introduced by a shuttle nearly resembling a long knitting-needle, and then pressed and held in its place by a bar of metal," so the Hindu, the modern weaver, has a loom which " consists of two bamboo rollers, one for the warp, the other for the woven cloth, and a pair of healds for parting the weft. The shuttle is similar to a large knitting-needle, and is somewhat longer than the breadth of the cloth," which was exactly the case in the Egyptian process. These extracts from different authors give such points of resemblance as to indicate a common origin in some distant past, in which coarse cloth gave place to finer textures which have counterparts equally in the two countries, for the finest Egyptian muslins were so delicate as to receive the name of "woven air," the limbs, and indeed the whole form, being distinctly displayed. "Woven air" was applied to the finest Indian muslins, described in the first chapter. We may assume that Egyptian art passed into Greece, but we can only surmise that it came in the first place from India. We know that all of this ancient art was made by hand, and that India, in spite of machinery, still clings in some districts to the old fashion, though it requires much time to produce works of fine quality.

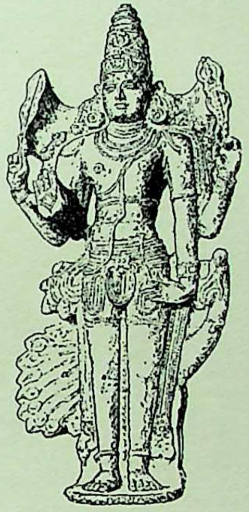


BRAHMA ADORING THE LINGA. WOOD.



SIVA AND PARVATI. WOOD.

Glance for a minute or two at the villagers in that country living in happy unity among themselves, and, generally, in easy circumstances, because wants were so few. The simple Hindus required so little furniture that a few mats, a hand-mill, some cooking utensils, an iron plate for baking cakes, and a few pots and dishes sufficed. Unleavened bread, boiled rice, and prepared vegetables furnished food enough, with perhaps a little clarified butter, but no meat as a rule. The workers arose at daybreak, when the husbandman set off to his fields and each craftsman busied himself with his work, whilst the wives and daughters ground the corn, cooked the food, fetched the water, and spun the yarn. The boys from their childhood were attracted to the father's trade. When that embraced one of the arts they learned how, from generation to generation, similar objects had been made by their ancestors. Trades being for the most part stationary, each boy imitated at home the shapes, designs and actions of his father. When successive invasions occurred, as they did especially in the Panjab, and when foreign dynasties ruled over the country, outside influences, no doubt, influenced native art—that is, Hindu art. But as the invaders, Patans and Moguls, were followers of Mohammed, a clear line of demarcation is found between the styles of architecture in the temple, and in the mosque, whilst in the minor arts, where, again in the Panjab, there is a population half Mohammedan and half Hindu, each people had its own craftsmen. The result, then, of invasion was to increase the variety of arts and crafts as well as to modify styles which otherwise would have remained fixed.



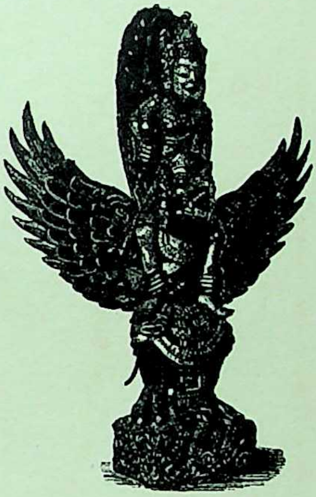
KARTTIKEYA, OR SKANDA, GOD OF WAR. GRANITE.

When, in the distant past, Persians, Afghans and Mongols practised any arts, their artists were manual workers in their several handicrafts, so the grafting of their particular methods upon the stock methods of the conquered Hindus was a slow process in which individual tuition was necessary, because the models, being handmade, were limited in number. Certain results followed in which, however, the distinctive character of native

INDIA
From SPEED'S new MAP of EAST INDIA, printed in 1626; sold by Thos Basset in Fleet Street
MOGUL
INDIA
GUZARATA
MALVA
ORIXA
GOLFO DE BENGALA
SINUS GANGETICUS
CEYLON
BISNAGAR
NARSINGA
Delli
Iesselmer
Soret
Chandis
Narsinga
Balagate
Cospetir
Sanbal
NARVAR
BENGALA

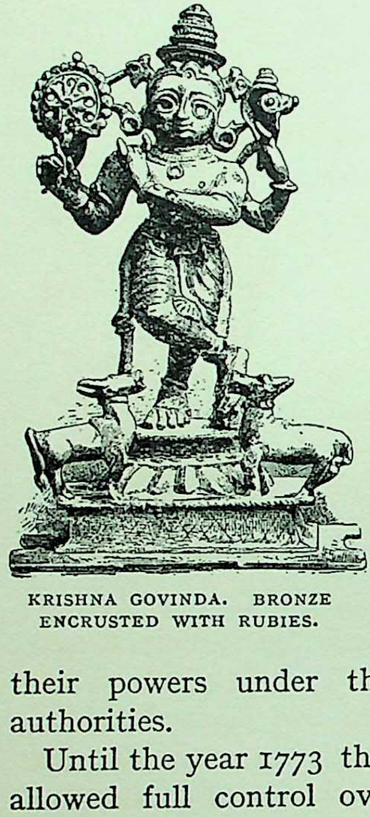
INDIA, EARLY IN THE SEVENTEENTH CENTURY.

work remained as the prominent feature, owing possibly to reaction due to the great skill of the Hindu artificers. Terry, writing in 1655, remarks: "The natives shew very much ingenuity in their curious manufactures, as in their silk stuffs, which they most artificially [skilfully] weave, some of them very neatly mingled either with silver or gold, or both ; as also in making excellent quilts of their stained cloth, or of fresh-coloured taffeta lined with their pintadoes [prints or chintz], or of their satin lined with taffeta, betwixt which they put cotton wool, and work them together with silk. They make likewise excellent carpets of their cotton wool, in mingled colours, some of them three yards broad and of a great length. Some other richer carpets they make all of silk, so artificially mixed as that they lively represent those flowers and figures made in them. The ground of some others of their very rich carpets in silver or gold, about which are such silken flowers and figures most excellently and orderly disposed through the whole work. Their skill is likewise exquisite in making of cabinets, boxes, trunks and standishes [inkstands] curiously wrought within and without, inlaid with elephants' teeth [ivory] or mother-of-pearl, ebony, tortoiseshell, or wire. They make excellent cups, and other things of agate or carnelian, and curious are they in cutting of all manner of stones, diamonds as well as others. They paint staves or bedsteads, chests or boxes, fruit dishes or large chargers extremely neat, which, when they be not inlaid as before, they cover the wood, first being handsomely turned, with a thick gum, then they put their paint on most artificially made of liquid silver, or gold, or other lively colours



VISHNU, RIDING ON GARUDA.
WOOD.

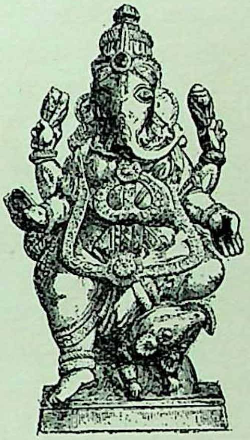
which they use, and after make it much more beautiful with a very clear varnish [lac] put upon it. They are also excellent at limning, and will copy out any picture they see to the life. The truth is, that the natives of that monarchy are the best for imitation in the world, so full of ingenuity that they will make any new thing by pattern, how hard soever it seem to be done; and, therefore, it is no marvel if the natives there make boots, cloths, linen, bands, cuffs of our English fashion, which are all much different from their fashions and habits, and yet make them all exceedingly neat." We note this early reference to English fashion because, as the strength and power of the native rulers diminished, so that of Britain advanced; at first, and until the end of the Mutiny under the East India Company, then, from 1858, under the British Crown. As that government asserted itself so the old pageantry, which enhanced the fame and prestige of the native chieftains and princes, gradually ceased to be effective, because these rulers exercised their powers under the superintendence of British authorities.


KRISHNA GOVINDA. BRONZE ENCRUSTED WITH RUBIES.

Until the year 1773 the East India Company had been allowed full control over all its servants, who were appointed or recalled without interference. This privilege was more clearly defined in 1784, during the ministry of Mr. Pitt; when, by a bill, called the East India Bill, the right of recalling any officer, even a Governor-General, was distinctly given both to the Crown and the Court of

East India Directors, independently of each other, and the provisions of that bill were renewed on more than one occasion. These steps eventually led to the concentration of power in the hands of the Secretary of State for India, the Council of India, and the Governor-General, acting for the Crown, the first alone being responsible to the British Parliament. Here was a revolution which weakened the relations between princes and subjects. No longer were the artisans attracted to the courts of Maharajah and Nawab, to live under their protection and patronage, as they had been in the old days of the independent sovereigns who were despots.

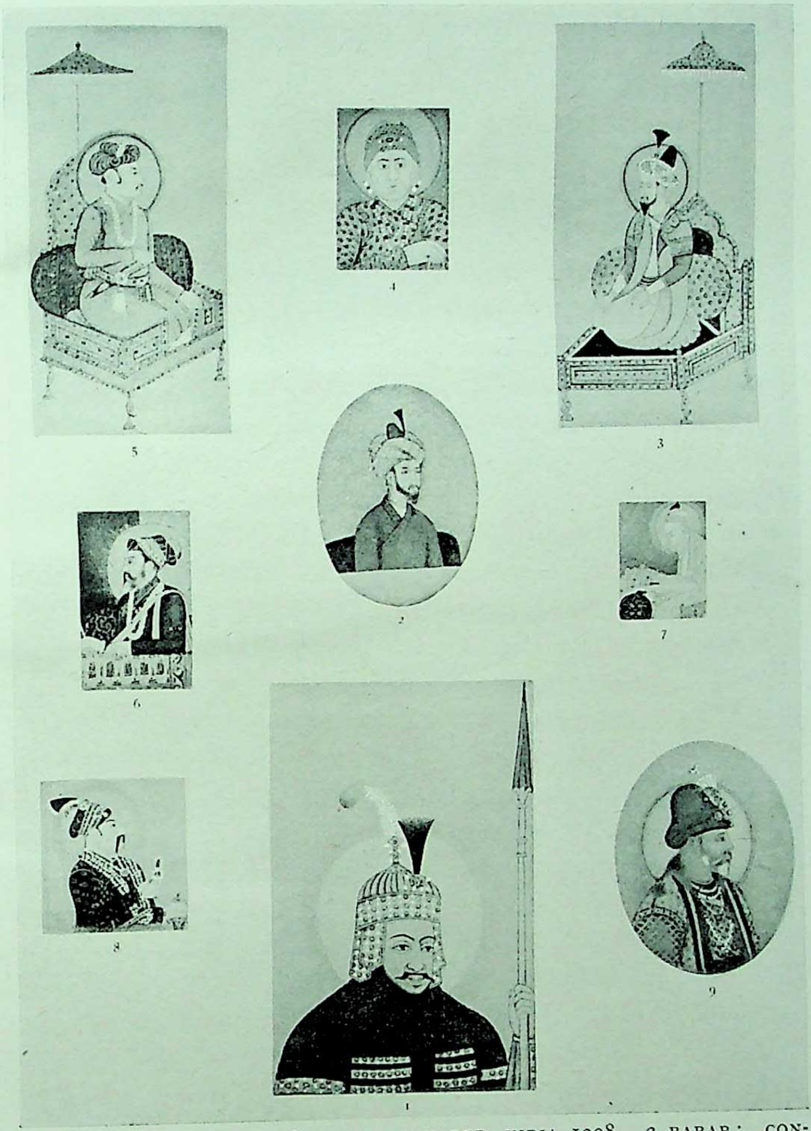
For them the architect had designed palaces, temples and tombs which stone-mason, mason, sculptor and wood-carver built and beautified. For them the weavers and jewellers fashioned robes and ornaments, and the other craftsmen laboured. Household vessels in brass and copper, and useful wares of all kinds were produced as required, and when required. The time came when many of the descendants of these rulers practised in their turn the faculty of imitation, and brought into their homes European ornaments: gilt mirrors, gilt clocks, glass chandeliers, bronzes and the like. No longer was the skilled artificer needed, no longer were the indigenous art industries patronised by those whose wealth enabled them to maintain the man and his art.



GANESA, GOD OF SCIENCE AND LITERATURE.
SOLID SILVER.

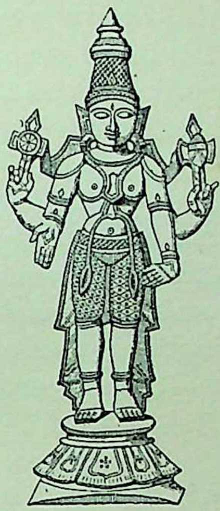
Other elements which tended in the same direction were the introduction of machinery into India, as in the cotton-mills of Bombay, and the importation of Manchester goods. These injuriously affected the hand-weaving which was practised all over the country, where now, in each village, the weaver secures but a scanty living. Again, the metal work occupied the artificers throughout the whole country from Nepal on the north to Tanjur on the south. In gold, silver, copper and brass the old work is exceedingly beautiful, the *lotah* of the Hindus, and the more elongated *sarai* of the Mohammedans giving examples of vessels whose use for drinking purposes is universal, and, though the followers of Mohammed prefer copper vessels, whilst the others employ brass for ordinary domestic purposes, silver and gold were chosen by the rich, and these were admirable in their ornamentation. Even the base metals were frequently decorated by engraving, chasing, embossing, inlaying with gold and silver, or encrusting with designs in different metals. Those days gave full employment to the metal worker, but in recent years Birmingham and other English hardware has swamped the Indian market to the detriment of the native handicraft. In other branches of art a similar state of affairs is found, though in spite of it the traditional work is carried on in the villages.

In some states better conditions prevail, especially in those where the paramount princes have been inspired with the desire to revive and maintain ancient art industries, and have given encouragement to the skilled artisans to display the utmost of their skill and ingenuity in that system of decoration founded on traditional principles which their forebears passed on through centuries of practice, and which they learned to apply with unerring truth. It would be an invidious task to specify what particular princes are active in such a beneficent work, which could well form a bond of union between all those royal and noble families to whom has descended the rich heritage of the ages past. During long periods they contended for pre-eminence in the arts of war, and now, since war has ceased, and leisure has ensued, what better



1. TIMUR (TAMERLANE), 1369–1405; INVADED INDIA 1398. 2 BABAR; CONQUERED INDIA 1530; DIED 1530. 3 HUMAYUN; DIED 1556. 4. AKBAR, 1556–1605. 5. JAHANGIR, 1605–1627. 6. SHAH JAHAN, 1627–1659. 7. AURANGZEB. 1659–1707. 8. MOHAMMED SHAH, 1719–1748. 9. MOHAMMED AKBAR II., 1806–1837.

subject could be offered for friendly rivalry than the arts of peace! "The Golden Book of India" is a revelation of a native royalty and aristocracy of which the British nation at home is profoundly ignorant, whose ancestors had been Maharajahs or Maharanas from very early times. Some of them are descendants of ancient Rajputs (Kshatriya Hindus), whose records can be traced to the early centuries of the era in which we live. It may be that *ennui* results from the pursuits of their daily life; princes, like others of the idle rich, suffer from satiety. Such would never arise if they gave themselves, heart and soul, to the restoration of those splendid native arts which Akbar and Shah Jahan, in all their glory, deemed to be worthy of their highest consideration and appreciation.


VISHNU. OLD BRONZE.

About the time when Charles II, on May 29, 1660, entered London at the Restoration, Bernier and Tavernier visited India. They were educated Frenchmen, each of whom wrote a book of "Travels" setting out what they saw at the Court of the Emperor Aurangzeb and elsewhere in the country, and describing historical and other events about which they had received information. Bernier, a doctor of medicine, has something to say about the industrial art of India which may well be used as an introduction to that section of this book. For a few moments we will examine his remarks:

"Large halls are seen in many places, called *Kar-kanays* [Kharkhanahs] or workshops for the artisans. In one hall embroiderers are busily employed, superintended by a master. In another you see the goldsmiths; in a third, painters; in a fourth, varnishers in lacquer work; in a

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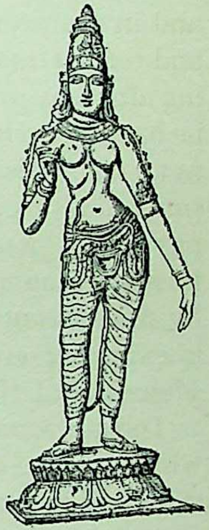
fifth, joiners, turners, tailors and shoemakers ; in a sixth, manufacturers of silk, brocade, and those fine muslins of which are made turbans, girdles with golden flowers, and drawers worn by females, so delicately fine as frequently to wear out in one night. This article of dress, which lasts only a few hours, may cost ten or twelve crowns, and even more, when beautifully embroidered with needlework.

"The artisans repair every morning to their respective *Kar-kanays*, where they remain employed the whole day, and in the evening return to their homes. In this quiet and regular manner their time glides away, no one aspiring after any improvement in the condition of life wherein he happens to be born. The embroiderer brings up his son as an embroiderer, the son of a goldsmith becomes a goldsmith, and a physician of the city educates his son for a physician. No one marries but in his own trade or profession ; and this custom is observed almost as rigidly by *Mahometans* as by the *Gentiles* [Hindus] to whom it is expressly enjoined by their law. At Ramnagar the Maharaja of Benares had an excellent hall."

Though some of the other rajahs possessed such halls which seemed to maintain a high standard of workmanship, and to conserve the specialities of the district, there were many skilled workmen whose circumstances were less favourable. Bernier says : "Workshops, occupied by skilful artisans, would be vainly sought for in Delhi, which has very little to boast of in that respect. This is not owing to any inability in the people to cultivate the arts, for there are ingenious men in every part of India. Numerous are the instances of handsome pieces of workmanship made by persons destitute of tools, and who can scarcely be said to have received instruction from a master. Sometimes they imitate so perfectly articles of European manufacture that the difference between the original and copy can hardly be discerned.

Among other things, the Indians make excellent muskets and fowling-pieces, and such beautiful gold ornaments that it may be doubted if the exquisite workmanship of those articles can be exceeded by any European goldsmith. I have often admired the beauty, softness, and delicacy of their paintings and miniatures, and was particularly struck with the exploits of *Ekbar* [Akbar], painted on a shield by a celebrated artist who is said to have been seven years in completing the picture. I thought it a wonderful performance. The Indian painters are chiefly deficient in just proportions, and in the expression of the face."

In modern times the fashion is for the artists, who appear to receive but slight encouragement, to imitate the European style, a proceeding which should be deprecated. Yet what can be expected, having regard to the tendency to westernise oriental art generally? Then, too, from the time of Akbar, who employed sixteen great artists at his Court, the emperors and rajahs have, as a whole, devoted themselves less and less to the patronage of art. Jahangir, his son, and Shah Jahan, his grandson, it is true, built wonderful palaces and tombs; but painting was largely neglected. In Aurangzeb's reign Bernier describes the position:



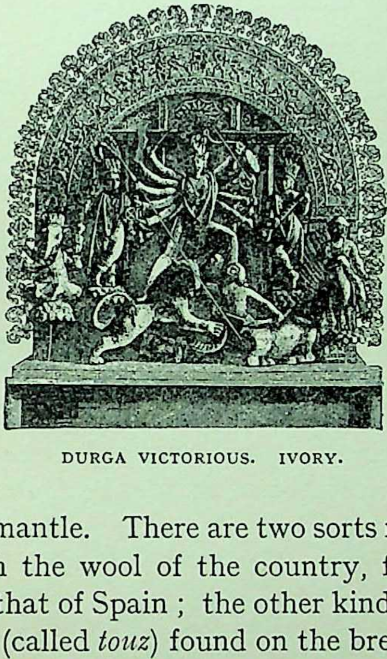
LAKSHMI, GODDESS OF FORTUNE. OLD BRONZE.

" Want of genius is not the reason why works of superior art are not exhibited in the capital [Delhi]. If the artists and manufacturers were encouraged, the useful and fine arts would flourish; but these unhappy men are contemned, treated with harshness, and inadequately remunerated for their labour. The rich will have every article at a cheap rate. When an *Omrah* [noble or high official] or *Mansebdar* [of lesser rank] requires the service of an artisan he sends to the bazar for him, employing force, if necessary, to make the poor man work ; and after the task is finished, the unfeeling lord pays, not according to the value of the labour, but agreeably to his own standard of remuneration, the artisan having reason to congratulate himself if the *korrah* [whip] has not been given in part payment. How, then, can it be expected that any spirit of emulation should animate the artist or manufacturer ? Instead of contending for a superiority of reputation, his only anxiety is to finish his work, and to earn the pittance that shall supply him with a piece of bread. The artists, therefore, who arrive at any eminence are those only who are in the service of the king or of some powerful *Omrah*, and who work exclusively for their patron."

These opinions of Bernier enable us to pass an accurate judgment upon the artistic productions of India in his time. Although from A.D. 1500 to 1800, during the later Mohammedan period, portrait-painting was practised to a large extent, as is shown by the number of pictures owned by old native families, and sometimes lent by them for exhibition, they were usually water-colour paintings on paper, or, more exactly, they were executed in distemper, being known as tempera pictures in which the colours were mixed in a watery glue, white of egg, etc. The tempera method commended itself to the Indian artists, not only for portraits, but for the representation of scenes from the life of Akbar, etc., and legendary, religious, hunting and other subjects, which will be illustrated when we deal with painting.

Before leaving Bernier, who also visited Kashmir, and admired the art industries of that country, which were "in use in every part of the Indies," you would like to know something of what he thought about the famous shawls made there.

"But what may be considered peculiar to *Kachemire*, and the staple commodity, that which particularly promotes the trade of the country and fills it with wealth, is the prodigious quantity of shawls which they manufacture, and which gives occupation even to the little children. These shawls are about an ell and a half long, and an ell broad, ornamented at both ends with a sort of embroidery, made in the loom, a foot in width. The *Mogols* and *Indians*, women as well as men, wear them in winter round their heads, passing them over the left shoulder as a mantle. There are two sorts manufactured: one kind with the wool of the country, finer and more delicate than that of Spain; the other kind with the wool, or rather hair (called *touz*) found on the breast of a species of wild goat, which inhabits *Great Tibet*. The touz shawls are much more esteemed than those made with the native wool. I have seen some, made purposely for the *Omrahs*, which cost one hundred and fifty *roupies*; but I cannot learn that the others have ever sold for more than fifty. They are very apt, however, to be worm-eaten, unless frequently unfolded and aired. The fur of

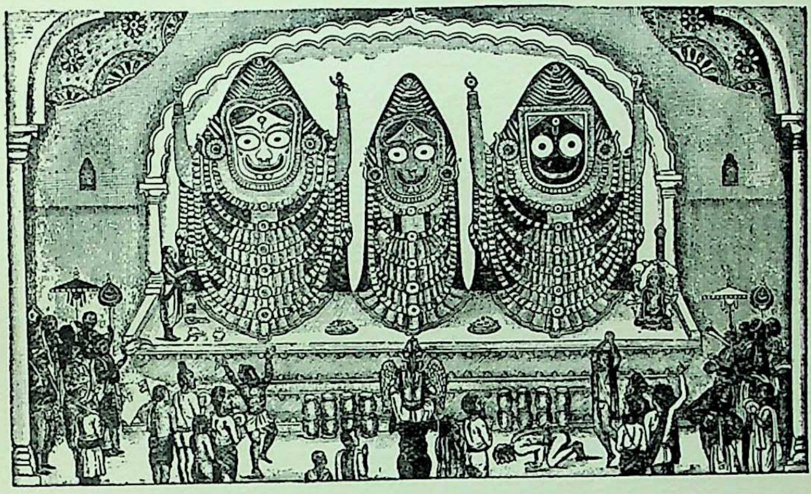


DURGA VICTORIOUS. IVORY.

the beaver is not so soft and fine as the hair from these goats.

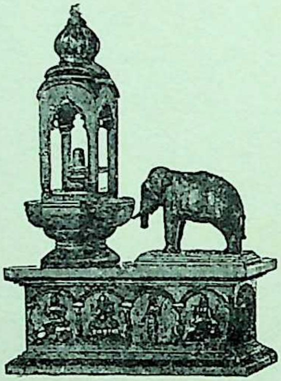
"Great pains have been taken to manufacture similar shawls in *Patna*, *Agra* and *Lahor*; but, notwithstanding every possible care, they never have the delicate texture and softness of the *Kachemire* shawls, whose unrivalled excellence may be owing to certain properties in the water of that country. The superior colour of the *Masulipatam chittes* [chintzes], or cloths, painted by the hand, whose freshness seems to improve by washing, are also ascribed to the water peculiar to that town." The modern chintz is a cotton fabric printed with designs of flowers, etc., in several colours, usually glazed; far different and inferior to the old Masulipatam hand-painted Palampores, or bed-covers, of which some of the most expensive are virtually hand-painted pictures on cloth. Nearly all of such chintzes brought to England are copied from Persian designs of sprigs of flowers, and of the knop and flower, and tree-of-life patterns.

Another chronicler, Abdul Fazl, the Emperor Akbar's great minister, to whose records we owe so much, gives particulars regarding the shawl industry: "His Majesty improved this department in four ways. The improvement is visible, first, in the *Tus* shawls, which are made of the wool of an animal of that name; its natural colours are black, white and red, but chiefly black. Sometimes the colour is a pure white. This shawl is unrivalled for its lightness, warmth and softness. People generally wear it without altering its natural colour; His Majesty has had it dyed. It is curious that it will not take a red dye. Second, in the improvement of the *alachas*, or silk stuffs interwoven with gold and silver. Third, in the gold and embroidered stuffs. Fourth, His Majesty had the pieces made large enough to yield the making of a full dress, the improvement being in the width. His Majesty encourages in every possible way the manufacture of shawls in Kashmir. In Lahore also there are more than a thousand workshops." We have dealt with the falling away of this shawl manufacture, which owed so much to Akbar, and in our own days to Queen Victoria. The Mogul emperor's patronage of the arts, as described by his minister, will find frequent acknowledgment in various chapters, but you should keep in mind that what was made for him ranks amongst the best productions of the country. His great workshops at Delhi were occupied by the most skilful master-craftsmen, whose artistic productions were submitted to him once a week. By personal superintendence and a close interest in the large number of artists he employed, he secured such devoted service that the superiority of their productions has never been challenged.

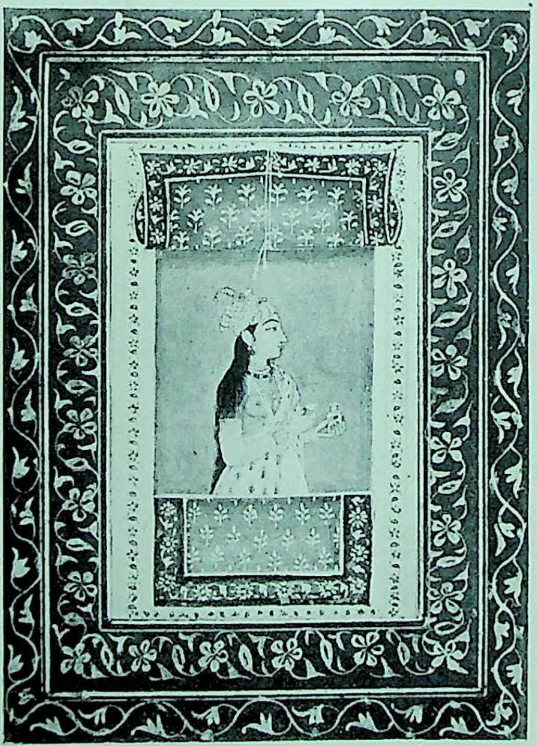


THE IDOLS IN THE TEMPLE OF JUGGERNAUT (JAGANNATH).

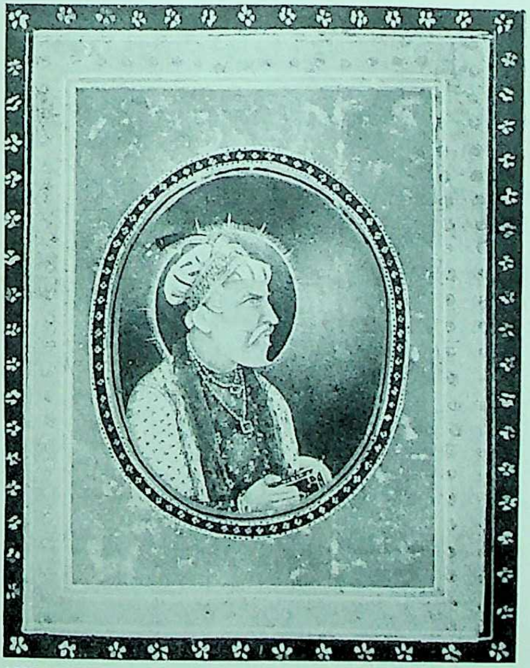
These different comments upon Indian art in olden times are particularly interesting, for they prove, what you will read again and again in this book, that the patronage bestowed upon that art, in its various developments, by many of the rich princes gave eminently satisfactory results. It is quite true that the religious ideals pervaded much of the finest work, but it is also true that the individuality of the great Mogul rulers furnished an inspiring motive to the master-craftsmen to strive for supreme excellence, and, in striving, to attain perfection. In the religions, much is personified by gods, so we will study them first .



ELEPHANT ADORING THE LINGA. BLACK MARBLE.



NUR MAHAL, "LIGHT OF THE PALACE," WIFE OF JAHANGIR, WHO NAMED HER NUR JAHAN "LIGHT OF THE WORLD."



AURANGZEB. CONTEMPORARY PORTRAIT, 1658–1707.

CHAPTER III

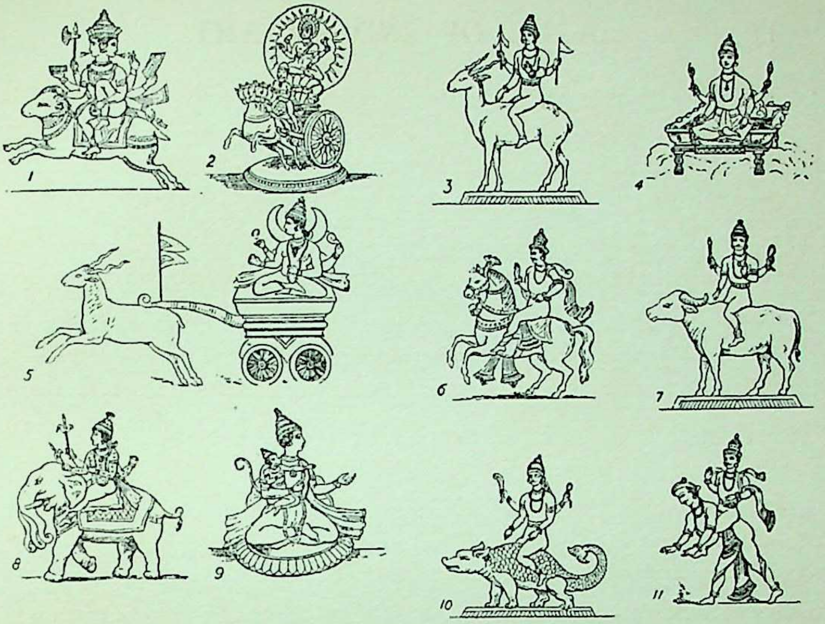
VEDIC AND PURANIC GODS

A LARGE class of sacred writings in Sanskrit verse, ascribed to Vyasa, contains the whole body of Hindu mythology. These are, however, eighteen principal Puranas, as they are named from the Sanskrit word *pura*, meaning, of old. Something is elsewhere said about the Vedic gods, whose functions or qualities are always associated in the earlier sacred books, the Vedas. They remain always as the personifications of the phenomena of nature. In the Puranas, on the contrary, the gods assume conventional forms, marked by distinct symbols and colours in a systematised theology which, in its highest form, recognises Brahm, a self-existent, uncreated, eternal Being, as being the Deity in whom the universe is comprehended. This may well be the inspiration of the learned. But in every-day practice, and amongst the ignorant, idol worship is rampant, legions of deities have been evolved, so that it would be impossible here to name them.

In the Puranic mythology the Vedic gods have prominent places. Indra ranks next in position to the Trimurti. He is represented as a white man riding on a white elephant, holding the *vajra* (thunderbolt) in one of his right hands. Surya is a ruddy man seated on a lotus in a chariot drawn by a horse with seven heads or by seven horses. Holding in each of two hands a lily, he makes, with two others, the *mudras*, or signs forbidding fear and bestowing blessing. Agni rides upon a blue ram or he-goat. In one right hand he carries a spear or battle-axe.

Sometimes his handsome face is shown three times upon one head, and his limbs consist of seven arms and three legs. The sacred cord, *zenaar*, or *poita*, is tied round his neck. Vayu, or Pavana, is a white man, with blue robes, seated upon an antelope or upon an inverted lotus. Varuna is a white man, seated on Makara, a sea-monster something like a crocodile. Yama is represented as a green or blue man, with red or yellow robes seated on a blue buffalo. Kuvera is a white man riding a white horse or seated upon a pedestal, a self-moving aerial chariot, a present from Brahma. Soma usually rides in a four-wheeled chariot, drawn by an antelope, though this appears to represent the Hindu or Puranic god, Chandra, also. We will now shortly consider other Hindu gods.

Saraswati, the consort, *sakti*, or *prakriti*, of Brahma is shown as a lovely woman, with a crescent on her brow, or seated upon a swan or peacock. Vishnu had eight reincarnations, or descents, called *avatars*, in which different forms were assumed. The fish, the tortoise, the boar, are forms associated successively with the first three. The fourth is the revolting Narasinha, with a corpse across his knees. Next come Vamana, the dwarf, and Rama with the axe, followed by Rama-chandra, or Rama with the bow. The eighth avatar shows Vishnu as Krishna, with the flute, which has a second form in which Rama, with the quaint Indian ploughshare, indicates Vishnu as Krishna. The ninth is very interesting; it is Buddha, who is claimed in this way by the Hindus. The tenth avatar will be the incarnation of Vishnu at the end of the world, when he will appear as Kalki, or Kalkin, seated on a pale white horse, bearing a flaming sword in his hand to destroy the wicked. There are numerous additional forms of Vishnu, such as those where, as Narayana, he is lying upon a great leaf which floats upon the water, and where with a tiny Lakshmi he reposes upon the serpent Ananta, or Sesha, the infinite.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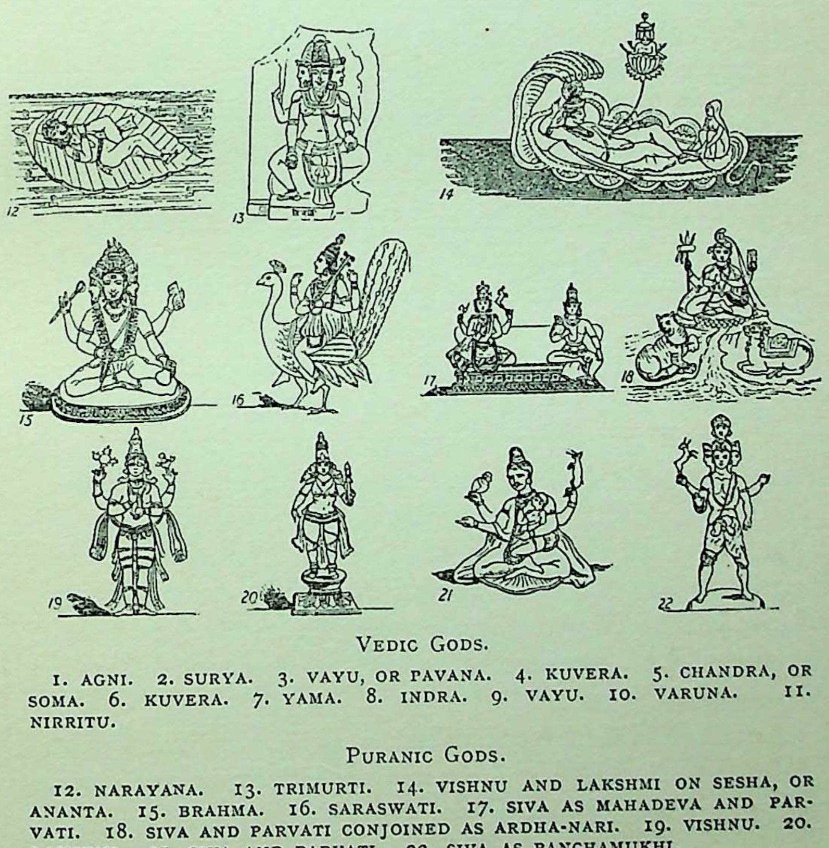
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Vedic Gods.

1. AGNI. 2. SURYA. 3. VAYU, OR PAVANA. 4. KUVERA. 5. CHANDRA, OR SOMA. 6. KUVERA. 7. YAMA. 8. INDRA. 9. VAYU. 10. VARUNA. 11. NIRRITU.

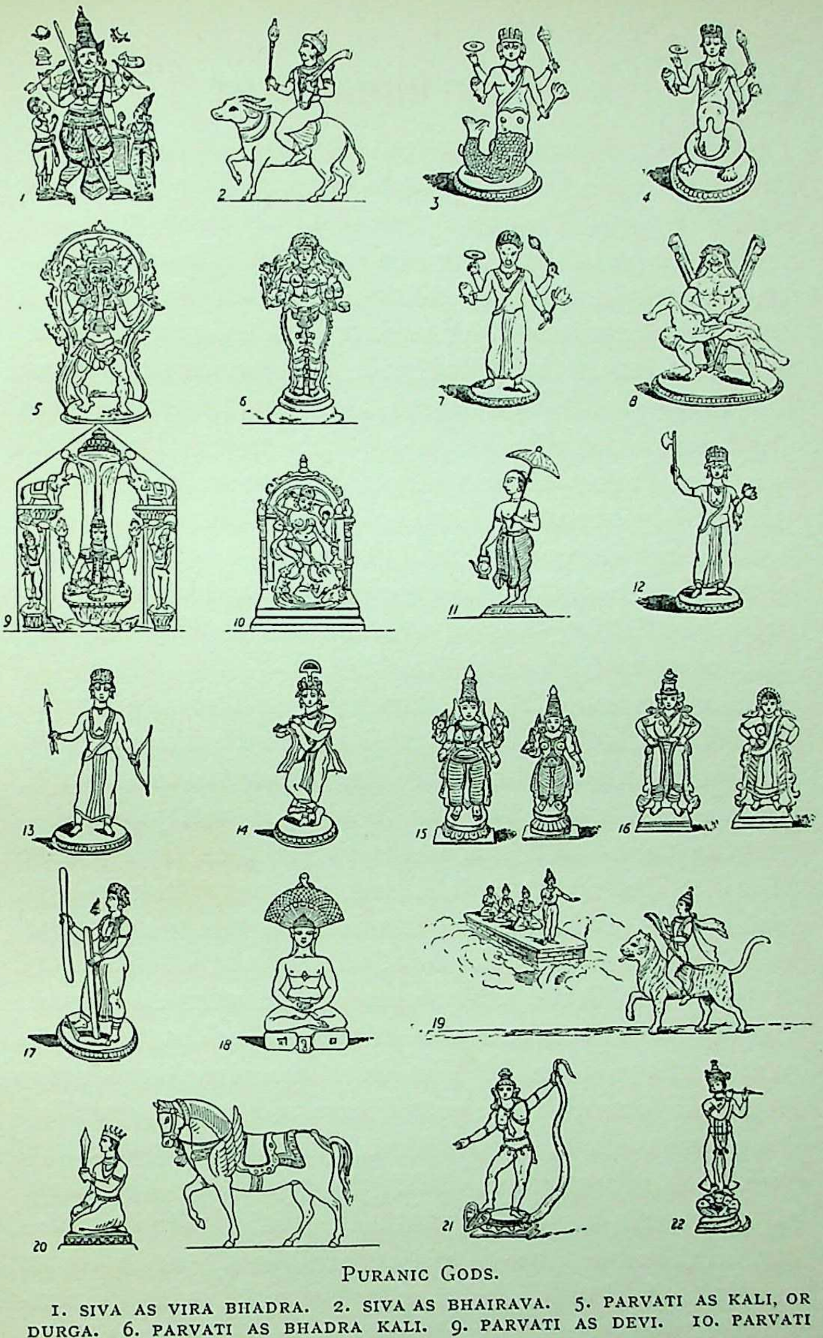
Puranic Gods.

12. NARAYANA. 13. TRIMURTI. 14. VISHNU AND LAKSHMI ON SESHA, OR ANANTA. 15. BRAHMA. 16. SARASWATI. 17. SIVA AS MAHADEVA AND PARVATI. 18. SIVA AND PARVATI CONJOINED AS ARDHA-NARI. 19. VISHNU. 20. LAKSHMI. 21. SIVA AND PARVATI. 22. SIVA AS PANCHAMUKHI.

Siva, with his *sakti* Parvati, are often represented together. Siva and Parvati, or Devi, show two forces, one terrible, the other benign. When Siva is alone he shows generally five heads, each having a third eye and four arms bearing a *mrigu*, or antelope, a *trisula*, or trident, a *pasa*, or cord, and a *shanka*, or shell. These may be varied by other emblems : the *damra*, or drum like an hour-glass, the *ajagava*, or bow, the *khatwanga*, or club, and on. Then Siva has other emblems, though his forms are so many. A cobra is one, twisted round his head, through his hair and about his wrists and ankles. Each head is crowned by the crescent moon. The bull is his vehicle, or *vehan*, but his most popular symbol is the *lingam*, the phallus in Hindu worship, representing the complement of *yoni*, so that the *linga-yoni* is universally adored. His most terrific image shows him as Maha-kala, great Time, the destroyer of all things.

The *sakti* of Vishnu, Lakshmi, or Sri, is a lovely woman, who is also Rambha, the ideal female, goddess of plenty and good luck. When Vishnu in his eighth incarnation is Krishna, she is Radha and Rukmeni, and when, in the other form, he is Rama, she is Sita. So that Sita, Radha, and Lakshmi, in one ideal, present to the Hindu women, not only the beauty of Venus, but all those qualities which are held in high honour by true womanhood everywhere, and perhaps all the more because Lakshmi is the mother of Kama-Deva, the god of love. From one of her names, Mombadevi, the name of the city of Bombay is derived, and in two fine temples there her cult is practised. Sometimes she carries the *pasa*, or cord, in one of her left hands, and, as this is emblematical of the sea which girdles the earth, it is peculiarly applicable to the goddess of Bombay, who appears to be entirely benevolent in her aspect and influence.

Another *sakti*, Parvati, allied, as we have seen, to Siva, is distinguished by her dual aspect of kindness and terror.



Puranic Gods.

1. SIVA AS VIRA BHADRA. 2. SIVA AS BHAIRAVA. 5. PARVATI AS KALI, OR DURGA. 6. PARVATI AS BHADRA KALI. 9. PARVATI AS DEVI. 10. PARVATI AS KALI.

Puranic Gods—Avatars of Vishnu.

3. THE FIRST AVATAR—THE FISH. 4. THE SECOND—TORTOISE. 7. THE THIRD—BOAR. 8. THE FOURTH AS NARASINHA. 11. THE FIFTH—DWARF. 12. THE SIXTH AS RAMA WITH THE AXE. 13. THE SEVENTH AS RAMA WITH THE BOW. 14. THE EIGHTH AS KRISHNA. 18. THE NINTH AS BUDDHA. 20. THE TENTH AS KALKI. 17. RAMA WITH THE PLOUGHSHARE. 15. VISHNU AS BALLAJI AND WIFE. 16. VISHNU AS WITTOHABA AND WIFE. 19. VISHNU AS NANESHWAR. 21. KRISHNA. 22. KRISHNA.

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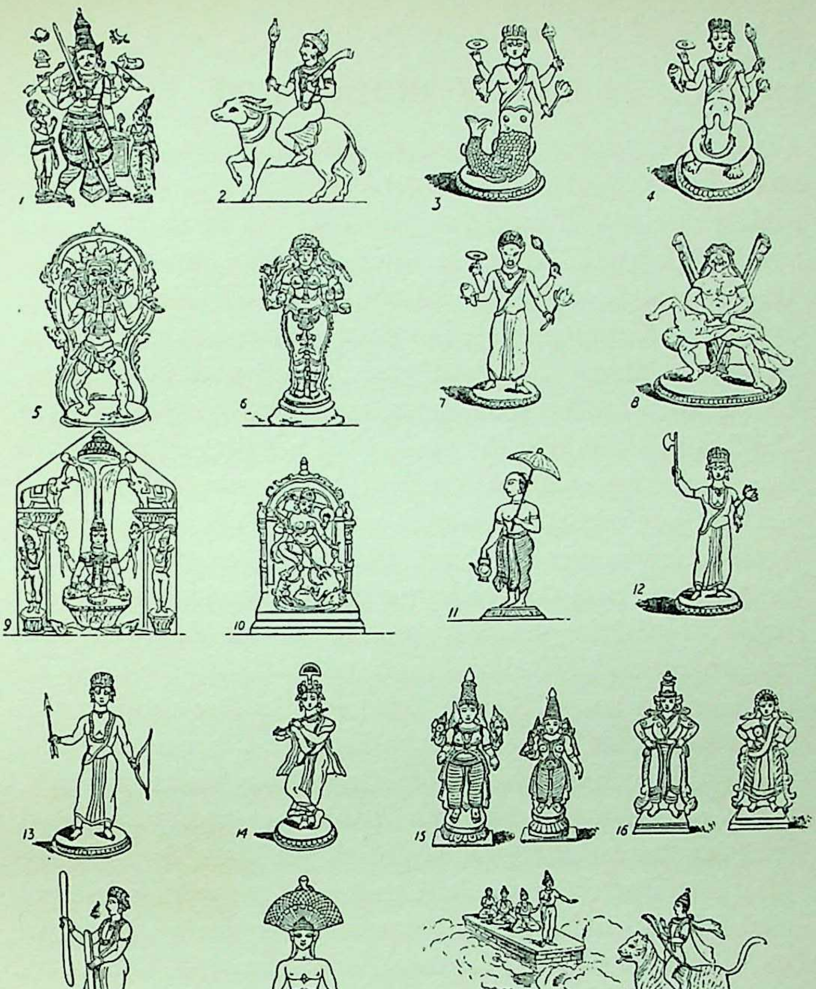

Puranic Gods.

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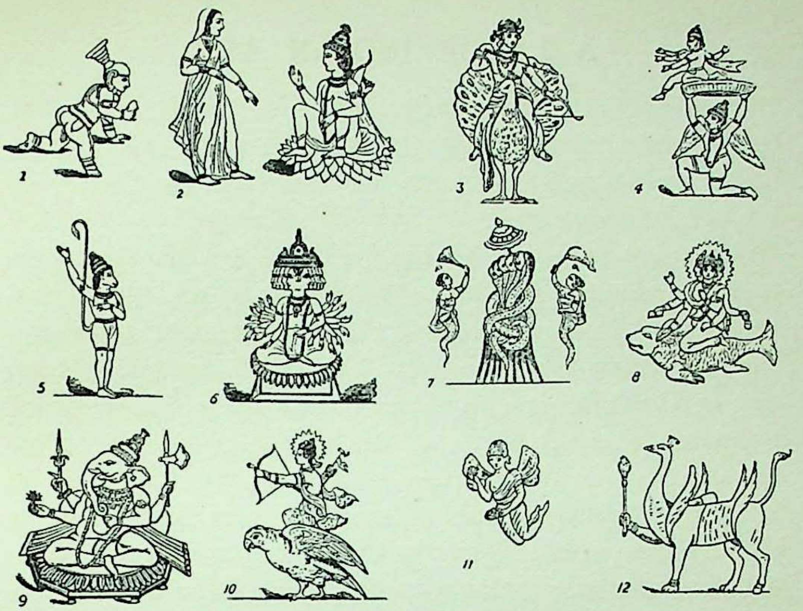
Under several names her qualities are indicated. The most popular and the most terrible are Parvati, Durga, Kali, the black, Kumari and others. In these characters she is stern and destructive. On her softer side as Devi, the bright, and Rambha the Hindu Venus, she is kind. In Rambha she unites with Lakshmi, and so she does when, as Anna Purna, the food-giver, she benefits mankind. She was the mother of Ganesa, the short, fat god, with an elephant's head, the Hindu god of wisdom, whose father was Siva. It is said that his father, being mad with anger, cut the boy's head off, and, to save his life, stuck on the head of a passing elephant. Ganesa's image is always in the home, and though he was only the lord of the Ganas, or inferior deities, temples are dedicated to him, where his images are multiplied and invoked.

The other son of Siva, Karttikeya, had no mother, but the Pleiades, or *Krittikas*, were his nurses, hence his name, though he is also known as Mangala and Subrahmanya. He is the Indian god of war, in which capacity he is red; at other times, as regent of the planet Mars, he is yellow. He rides upon a peacock, bearing an arrow in one hand and a bow in the other. It would require a volume or two to deal with the hosts of heaven and of the earth. Many in the latter class were deified national heroes, amongst whom Krishna is the most celebrated. His mother, Devaki, saved him from the slaughter of the innocents, or rather the gods interposed, and, by putting the guards to sleep, allowed Vasudeva, his father, to escape with him to Nanda, a cowherd, whose wife had that same night brought a girl baby into the world. Krishna was born in the night, and his name means black; on his breast grew a curl of hair, the peculiar *Sri-vatsa*, which distinguishes him; but he may be otherwise distinguishable by his colour: he is often painted blue. The "Mahabhârata" gives prominence to his marvellous exploits, yet none of them are as fitted for the simple Hindu as the story of his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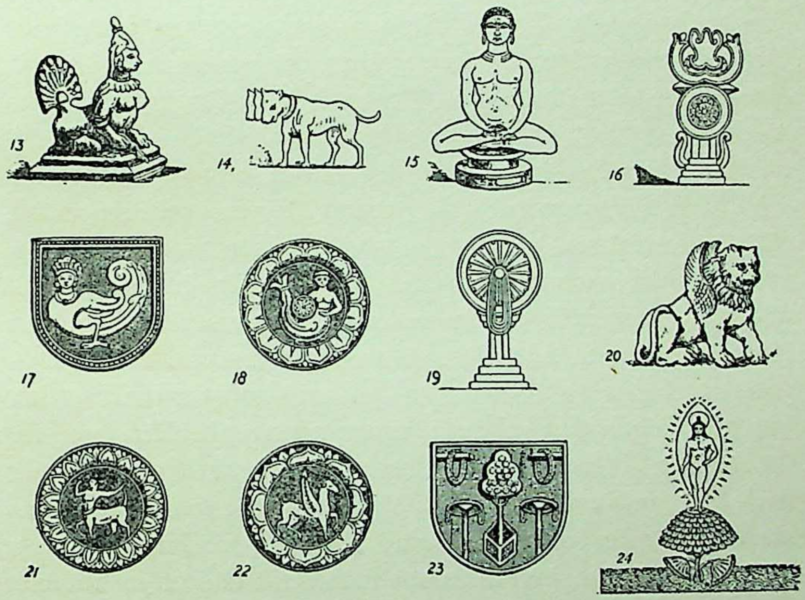
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Puranic Gods.

1. BALA-KRISHNA. 2. RAMA AND SITA. 3. KARTTIKEYA. 4. GARUDA- 5. HANUMAN. 6. RAVANA. 7. NAGNIS. 8. TRIVENI. 9. GANESA. 10. KAMA. DEVA. 11. AN ASPARA. 12. CHIMERA.

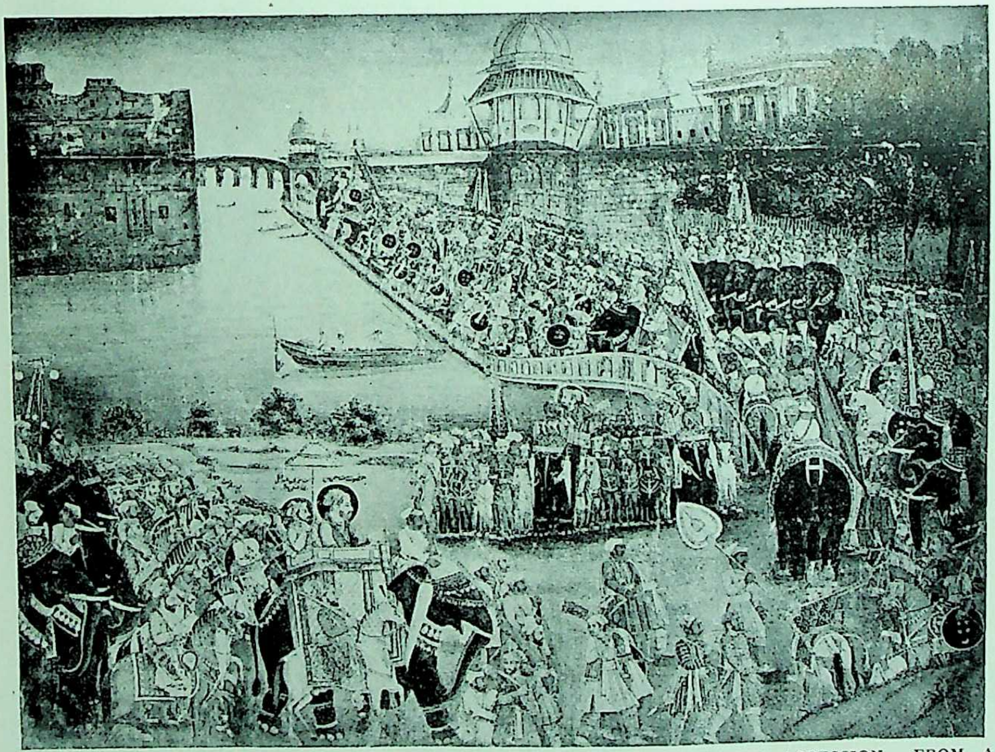
Idols and Symbols.

13. SPHINX, SURAT POTTERY. 14. CERBURA. 15. BUDDHA. 16. THE TRESULA. 17. HARPY. 18. MERMAID. 19. THE WHEEL. 20. THE WINGED LION. 21. CENTAUR. 22. THE WINGED DEER. 23. THE TREE, UMBRELLAS AND GARLANDS. 24. ALI BUDDHA.

life with Nanda, amongst the *gopias* (cowherds) and *gopis*, of whom he married seven or eight, Radha being the first and favourite wife. Kansa, who ruled at Mathura, was his life-long enemy.

Rama-chandra, the husband of Sita, was another great hero, whose story is told in the "Ramayana." His bow and arrow distinguish him in the scenes where he appears. Temples have been built to him all through the land, but in Oudh he is pre-eminent. In the epics we shall learn more about him and his wife. He and Krishna are included in the incarnations of Vishnu. It may be noted here that the words "Ram Ram" are the usual form of salutation of Hindus when they meet each other; but whether the expression has any connection at all with the god Rama appears to be very uncertain. There are two other gods, Parasa-rama and Bala-rama, known in legendary Indian history; but the most celebrated, and the one meant when Rama is mentioned, is Rama-chandra.

When writing about the collection of manuscripts in the Raja's library in Tanjur, something was said regarding the material on which the writing was done, and the talipot palm was mentioned. This palm is a native of Ceylon, where it grows among the mountains of the interior, but it has spread to the East Indies and to Burma, being valued everywhere, not only for writing, but for making hats and fans, for use as umbrellas, and for thatching. Its graceful form rises sometimes to the height of a hundred feet. The bole of the tree yields a flour like sago, of which bread is made, while the fruit, a hard, ivory-like nut, is made into such things as buttons and toys. The leaves, several feet long, are coriaceous or leathery in texture, so that when dried they can be folded and again opened like a fan. They readily receive an impression from any hard point. Advantage is taken of this property to use strips of them, prepared in milk,



STATE ENTRY OF SHAH JAHAN INTO AGRA TO BE PROCLAIMED ON HIS ACCESSION. FROM A CONTEMPORARY PICTURE.

instead of paper, upon which writing has been practised for a very long period.

All books of importance in Pali or Singhalese relative to the religion of Buddha in Ceylon are written upon laminæ of these leaves, the characters being traced by a brass or iron stylus or point. Fine specimens, many hundreds of years old, are known, which are still quite perfect. There are in the temples of this island copies of the moral and religious code of the Buddhists of great antiquity. One is specially mentioned as being lent to Sir A. Johnstone, when President of the Council in Ceylon, which was written in Pali upon eleven hundred and seventy-two laminæ of the finest description, and another, Burmese, similarly written upon leaves of the talipot-tree, was sent to him by the King of Ava, who offered it as the finest specimen he could give to show the manner in which the royal books were written. It was beautifully lacquered and gilt.

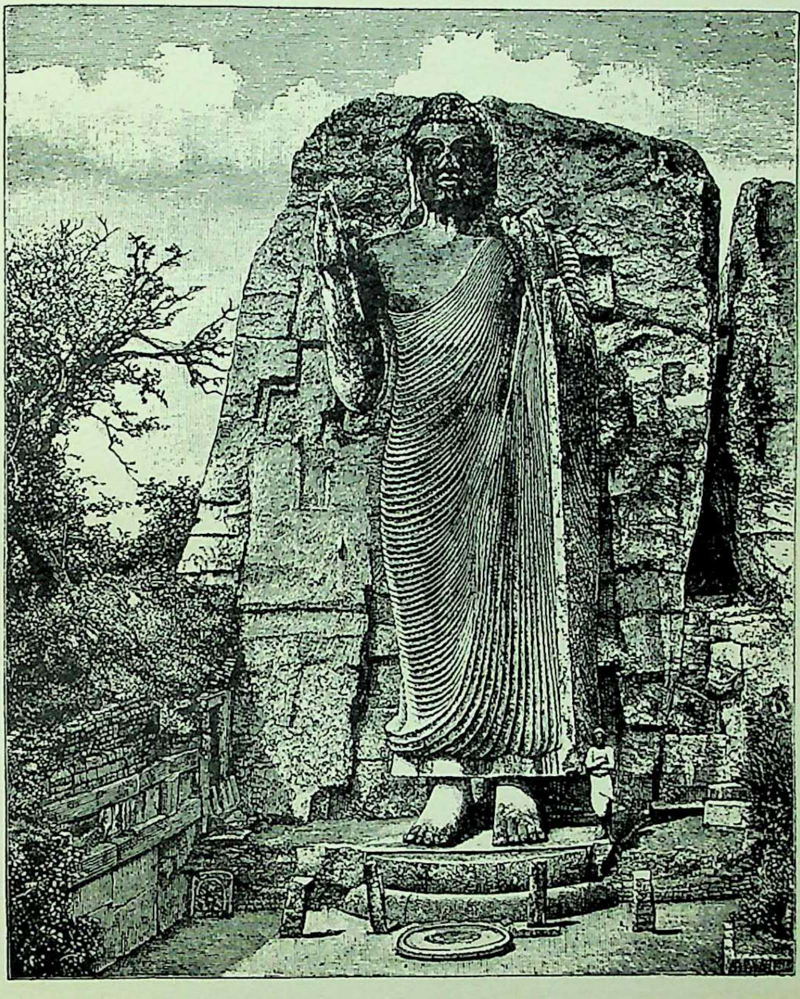
The India Office Library is rich in manuscripts, especially Arabic and Persian, many of them remarkable for their beautiful caligraphy. The Library was founded by the East India Company in 1801, and grew rapidly by the purchase of private collections and by gifts. The extensive library of Tipu Sultan was acquired after the storming of Seringapatam in 1799 by the English army under General Harris, and the Hindu manuscripts in it have peculiar interest, because Tanjur was an important city in that part of Southern India, and its library was rich in precious manuscripts. At Sivaji's death many of these were stolen, but those that remain form a splendid library of works, written in Telegu, Panjabi, Bengali and other Indian dialects, which form a treasure-house of knowledge awaiting the attention of some learned orientalist, whose translations into English would be hailed with satisfaction.

CHAPTER IV

BUDDHISM

THOUGH Buddhism is no longer the prominent religion of India as it was in the reign of King Asoka in the third century B.C., it prevails in Nipal, Bhutan, Ceylon, Burma and Assam, where it was spread especially during the eleventh century of our era, when it was driven out of India proper. Including the Buddhists of Tibet, China, etc., the number of adherents to the doctrines of Sakya Muni or Gautama, the "Buddha," must reach 400,000,000. In Ceylon, Nipal and Bhutan about 9,000,000 of Buddhists are found. In Further India, 20,000,000 of persons profess this faith, now sadly degenerated from its original purity, except perhaps in Ceylon and Further India. We may well go farther, and say that in different lands different forms of the worship are practised, and that idolatry is prevalent in most of them.

Originally Buddhism was a schism from Brahmanism. Gautama, the enlightened sage, denied the creation of the world, and the immortality and omnipotence of the gods; he rejected the law of the castes, and accepted no other authority than reason, no other superiority than that combined of virtue and knowledge. He preached charity, brotherly love and equality. He admitted the doctrine of transmigration, from which man cannot be delivered except by meditation, charity and knowledge, which open for him the gates of Nirvana, a place or state of blessedness, perfect and eternal, because there is no further obligation to be born again, and to suffer the miseries of mortal life. He,



COLOSSAL STATUE OF BUDDHA.

nominally, allowed certain gods and spirits—pious men, who by reason of their virtue had reached these heights, which, however, did not free them from reincarnation as men in order to attain the supreme Nirvana, when they became Buddhas. Below them were the Bodhisattvas, who, in the penultimate stage, having only one more earthly life to lead, were the protectors of the world and of their religion.

Such, in short, was Buddhism in its purity. The reward depended entirely on the results secured; the merit, or *karma*, determined the new being in a higher or lower grade, which itself was transient until perfection attained the infinite. In order to establish the faith, he taught all men to "cease from wrong-doing, to get virtue, and to cleanse the heart." By these means suffering, which co-existed with life and depended on desire, would be extinguished when desire was conquered, and Nirvana would be reached eventually. Right vision or belief was necessary, followed by right aims, words, actions. To a monk—and the monastic life was favoured—other right acts were necessary—mode of living as a monk, endeavour in the study of the law, mindfulness in remembering it, and, finally, meditation.

In the whole of this there is no God. Hence have arisen idolatry, incantations, magic, prayer-wheels, etc., and a ritualistic worship, which has substituted the means for the end. The atheism of Buddhism has been termed its one fatal deficiency.

The Buddhist art in India itself has been incorporated with the Hindu, so that it is Ceylon and Burmah which furnish the finest examples of architecture. At Sanchi, twenty-six miles from Bhopal, however, are the remains of the shrines, or *topes*, which Asoka commenced building about 260 B.C. The top of each *tope* was designed to contain relics of the Buddhas in a metal box. This part was the *tee*. The relic-shrine was a *dagoba*. It has been suggested that the name *dagoba* should be limited to the solid towers which cover the relics, and *tope* should be applied only to the tombs erected over buried priests. The Great Tope at Sanchi, in the Bhilsa Hills, indicates something of the early architecture of Buddhist India, though all of the earliest stone buildings are of the same class. It is a dome over 100 feet in diameter and 42 feet high. On the top is a flat space surrounded by a stone railing, of which parts only are left. In the middle was a *tee*, meant to represent a relic-casket. The sloping base, 120 feet wide and 14 feet high, which supports the dome was probably ascended by a ramp, or inclined plane, to a balustrade at the top. The exterior is faced with dressed stones upon a solid centre of bricks. Near it lie the six other *topes* which complete the group. At Sonari, six miles away, is another group of eight *topes*, whilst other groups are not far off.

Other relics of Asoka are found in the pillars, or *lats*, which he set up and inscribed with his edicts. Such are those erected in Delhi by Firuz Shah about A.D. 1356. They are of pinkish sandstone. In the same city there is a curious iron pillar, shown in the illustrations. It records its own history in an inscription in Sanskrit, and is called "The arm of fame of Rajah Dhava." This monument of pure malleable iron rises 22 feet above ground, but is sunk more than that below the surface. Opinions differ with regard to its age, but the suggestion now generally accepted is about A.D. 319. It is said that no Hindu temple is known having an earlier date than the fifth century A.D., so we may merge the early Buddhist temples in those of the Hindus, and at the same time bear in mind that the Moslems had no compunction in using the materials of such temples for the building of their mosques.

It is quite in accordance with the spirit of early Buddhism that, in the first period of its art, Buddha himself was never represented, but he was indicated by means of symbols or emblems. The eight glorious emblems probably arose, in the first instance, from the expression "to turn the wheel of the excellent law," as marking Buddha's journey to Benares to found a kingdom of righteousness, to give light to those enshrouded in darkness. Hence the wheel, emblem of progress all over the world. The lotus, the vase, the victorious banner, the lucky diagram, the conch-shell, trumpet of victory, the umbrella, and the two golden fishes complete the series which, singly or in varied numbers, may be found in sculptures, bronzes and decorative ornament. Again, a wheel upon a decorated pedestal, flanked by two gazelles, marks out the first sermon in the Deer-park, near Benares. Sometimes this emblem is surrounded by groups of gods and men with offerings of flowers. In later times, when Buddha was imaged, his seated figure appears on a lotus base or stand, less frequently on one flanked by two gazelles. In a similar manner the Bodhi, or Bo-tree, the sacred fig-tree, or pippul-tree (*ficus religiosa*), and columns crowned with a trident have become symbols of the doctrines of Gautama, whilst incidents of his life, showing figures in adoration, are frequently represented in sculpture.

As time passed on the gods of Buddhism and Hinduism gradually approximated. Hence Siva with eight arms, one holding a trident, became Buddhist, as well as Vishnu with the conch-shell. Images of these gods in stone and bronze are of interest because they illustrate the tendency of the religions to become identical. But, whilst the general body of the uneducated people remain idolaters, there is a large class of learned men, versed in their literature and skilled in their philosophy, who have always looked beyond the symbol to that something else which it represented, forming in their own minds grand conceptions, and leading lives whose nobility leaves little to be desired. The West is apt to condemn the East, but it does not understand, it does not grasp the differences which lie beneath the surface, because the foolish feeling of race superiority causes a superciliousness which is paid back, very often, in hatred, and mutual appreciation is thereby lost. Sir Edwin Arnold, in " India Revisited," wrote the following striking words : " There is nowhere greater grace or cordiality of greeting than among the educated families of India ; but, in truth, this is the land of fine and noble manners, and, from the cultivated Parsee and Mohammedan to the peasant and the peon, the Western traveller may receive, if he will, perpetual lessons of good breeding."

Sir Edwin Arnold's book, " The Light of Asia," describes in the most charming poetical imagery the life and work of Gautama. The Buddha of his poem in an incarnation of the highest, gentlest, holiest and most beneficent of personalities, with one great exception, in the history of the world. As he was born about 620 years before Christ, who is, of course, the exception, and died about 543 B.C. in Oudh, it follows that " most other creeds are youthful compared with this venerable religion," as Arnold says in the preface to his work, " which," he adds, " has in it the eternity of a universal hope, the immortality of a boundless love, an indestructible element of faith in final good, and the proudest assertion ever made of human freedom."

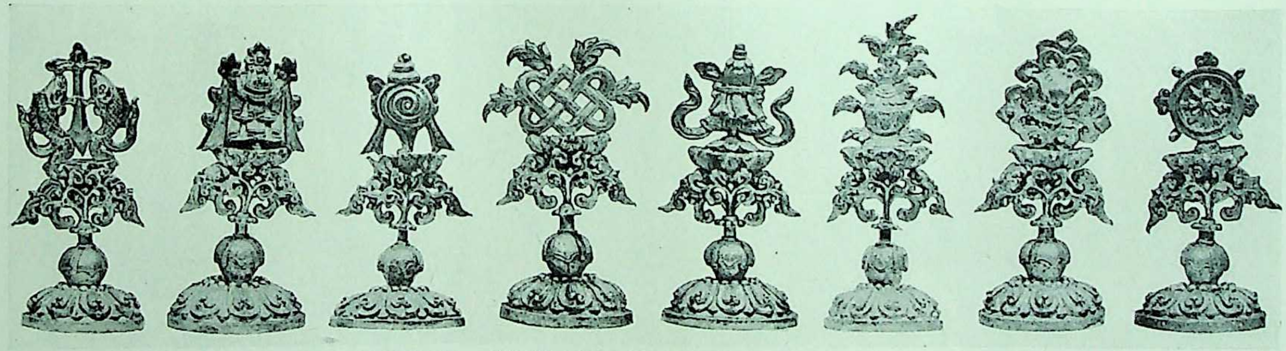
He ascribes the extravagances which disfigure the record and practice of Buddhism " to that inevitable degradation which priesthoods always inflict upon great ideas committed to their charge. The power and sublimity of Gautama's original doctrines should be estimated by their influence, not by their interpreters ; nor by that innocent but lazy and ceremonious church which has arisen on the foundations of the Buddhistic Brotherhood, or " Sangha."

He has versified the Five Rules whereby to live aright as follows:

> "Kill not—for Pity's sake—and lest ye slay
> The meanest thing upon its upward way.
>
> "Give freely and receive, but take from none
> By greed, or force, or fraud, what is his own.
>
> "Bear not false witness, slander not, nor lie;
> Truth is the speech of inward purity.
>
> "Shun drugs and drinks which work the wit abuse;
> Clear minds, clean bodies, need no soma juice.
>
> "Touch not thy neighbour's wife, neither commit
> Sins of the flesh unlawful and unfit."

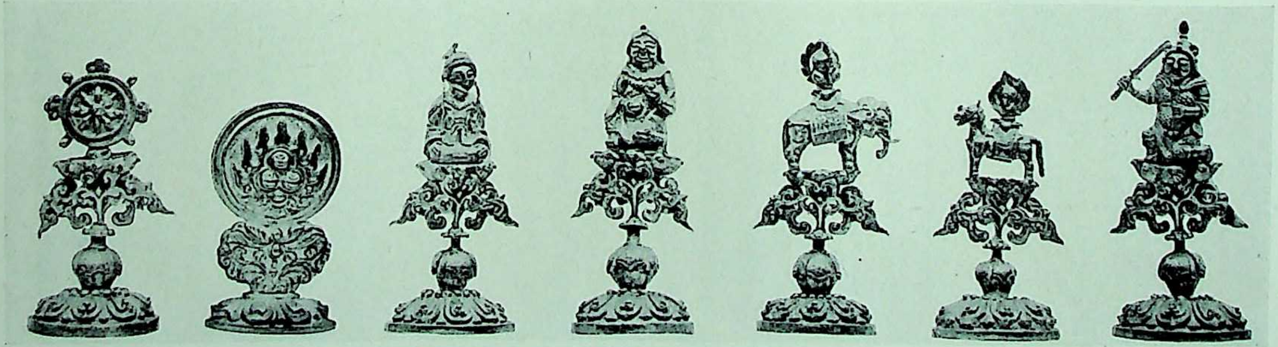
BUDDHIST EMBLEMS.

THE EIGHT GLORIOUS EMBLEMS.



GOLDEN FISH. UMBRELLA. CONCH-SHELL. LUCKY DIAGRAM. BANNER. VASE. LOTUS. WHEEL.

THE SEVEN GEMS.



WHEEL. JEWEL. JEWEL OF A WIFE. JEWEL OF A MINISTER. WHITE ELEPHANT. HORSE. JEWEL OF A GENERAL.

CHAPTER V

HINDUISM

ABOUT 210,000,000 of the natives of India profess Hinduism, which was derived from Brahmanism, a development of the ancient Vedism. Dense obscurity shrouds the origin of what may be termed Brahmanical Hinduism. We learn from the sacred books, the Vedas, that the earliest religion was nature worship, in which the phenomena that the people saw around them was personified and deified under certain names. In recounting them we must bear in mind that, though the Aryans adored these gods, they had neither temples nor idols; but when idolatry became rampant many of them were brought from the obscurity into which they had been relegated and took their place in the polytheism which followed the monotheism in which Brahma reigned supreme, only for a time.

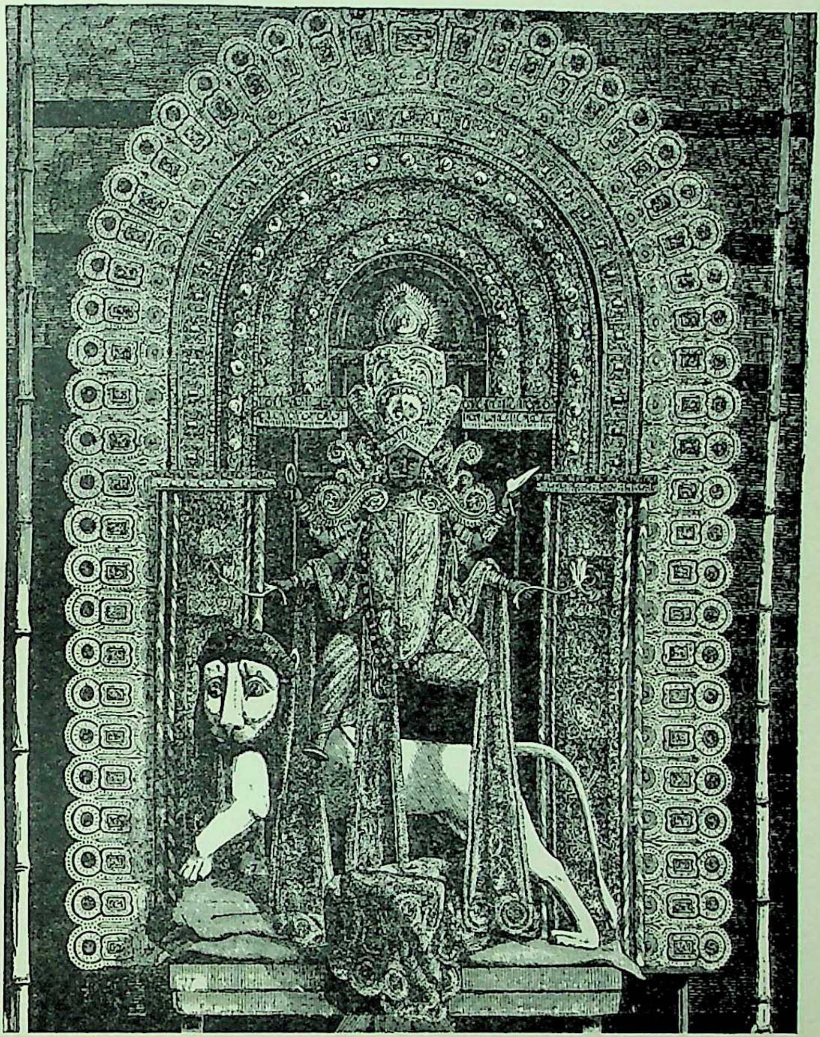
The Vedic gods, illustrated earlier, were: Agni, representing fire and sacrifice; Soma, equally personating sacrifice, and especially libation; Varuna, god of the firmament; Indra, god of heaven, of the air and of the beneficent storm; Dyos, the luminous heaven; Aditi, space; Prithivi, the earth; Mitra, Savetar and Surya, three forms of the sun; Vishnu, another solar divinity; Rudra, god of the devastating storm; Vayu, god of the wind; and many others of minor importance. The Rig-Veda, the oldest collection of verses, refers to thirty-three.

When the Aryan invaders, about 1500 B.C., settled down in India after driving the Turanian natives into remote districts, they introduced that village system which constitutes such a peculiar feature of the country viewed as a whole, and which, in spite of wars and the exactions of native or foreign princes, has ever been the mainstay of the people. The fighting men formed a class apart. But the priests, although originally small in number, were the leaders because their knowledge of secular and religious subjects was far in advance of their fellows. Realising that no human institutions possess strength and permanence unless based on a religious principle, they set forth a system, claiming that it was ordained by the "Self-existent One," the "Great First Cause." They described his high attributes with solemn grandeur, and enforced their precepts and increased their influence by means of the folk-songs of the people, for whom they composed many more. These were compiled by Vyasa, who lived in the fourteenth century B.C., and formed the Vedas.

The Brahman sages, or *Rishis*, to whom the revelations were made, taught that the supreme self-existent god was Brahma, the universal soul, the one essence and germ of all being. Hence this Brahmanism proper was a positive monotheism, which continued to the fifth century B.C. Then came Buddhism, which was a formidable rival to the earlier religion from which it sprang. It lasted to the seventh century A.D., when Hinduism displaced both, being a combination of the two, and its polytheism and idolatry, its superstition and magic, its unlimited credulity, and its gross immorality, are scarcely touched by European influence in modern times.

About or in the ninth century B.C. the code of laws compiled by Manu effected as great a change in the social life of the people as the Vedas did in their religion. The striking feature in the code was its division of the people into distinct classes or castes, called by the Brahmans "species." They formed the highest class as the priests;

then the Kshatriyas were the soldiers, and the Vaisyas the industrial or trading class. All of these ranked as the "twice-born." Their youths at certain ages were admitted to the religious and social functions of their caste by solemn ceremonies. In the caste of the masses—



KALI, WIFE OF SIVA, THE GODDESS OF DESTRUCTION.

the Sudras—were included the labouring classes, possibly, too, the Turanians of the plains, if not other aborigines who were little better than slaves, outcasts, or pariahs.

The importance of this highly organised society is seen in the fact that it has always pervaded the Hindu life; "to believe" and "to do" regulated every caste in its internal ceremonies, and controlled each in its relation to the other. We might fairly go a step further, and say that two immanent principles have characterised this religion from the far-off ages—caste and Brahmanic supremacy. As time went on new occupations arose which led to the subdivision of each caste, so that they now number several hundreds. The intermarriage of Brahmans with the women of the other "twice-born" classes also multiplied the number, for a new caste was constituted by such a union.

Indian art was dominated by this custom. One fact will make this clear: the *chitrakars*, or picture-makers, followed the profession from father to son. What applies to this profession governs each and all. Generation after generation passed away, and the same occupation was pursued by the members of each family. A new occupation, setting up a new caste, was simply the beginning of a business, which became inveterate; and in the early centuries few fresh needs were created and the world moved slowly.

Vedic literature was succeeded by Post-Vedic, of which the principal branch, the code or law-book of Manu, has been mentioned in relation to caste. There were other writings, notably the *Bhakti-sastras*, which inculcated a third way of salvation: *bhakti*, love, or consecration to the gods. The two more ancient paths were; *veda*, that is, knowledge; and *karma*, or good works. Lack of space prevents further consideration of the two last.

"Love and devotion to the gods" were consequent upon the degradation of the Brahma from his high place as supreme god ; two solar gods, at first elevated to equal rank with him, subsequently took his place. As a triad, or kind of trinity (the Trimurti) Brahma represented the creative principle ; Vishnu, the saving ; as opposed to Siva, the destroying. Put in another way, the first displayed activity ; the second, goodness ; and the third, darkness. We need not dwell on doctrines such as metempsychosis, or the transmigration of the soul after death, into some other body, whether that of a human being or of an animal. It is only necessary to remark that Hinduism accentuated this belief which Brahmanism originated in India, possibly introducing it from Egypt. But the evolution of the divinities forms the foundation of much of the sculpture, carving and painting of the country, and that evolution led to a sort of monotheism, with Vishnu or Siva as the supreme god each to his own worshippers, the Vaishnavas and the Saivas. These sects co-mingle with the Sauras, followers of Surya, the sun ; the Ganapatias, who worship Ganesa ; and the Saktas, who are devoted to the adoration of the *sakti*, or female energy of Siva. The last two are subdivisions of the Saivas.

The Sivaites, or Saivas, adore the *linga-yoni* symbol ; the Lingaites worship the *linga*, the Saktites, or Saktas, the *yoni*, and the Ganapatias follow Ganesa. In these sects phallic worship gives prominence to the male and female generative principles in nature. Again, the Vishnuites, or Vaishnavas, include two other sects. The first is the Gokulas, who worship Vishnu as Krishna, or Krishna by himself, or Krishna with his *sakti*, Radha, or, lastly, Radha alone. The second sect is the Ramanuj, the worshippers of Rama-chandra, of Rama by himself, of Rama with his *sakti*, Sita, or of Sita alone.

The last paragraph brings us back to the " Ramayana," which may be shortly described as a history of the incarnations of Vishnu, or his *avatars*, and with it is involved the *saktism* to which a reference has been made. Following a strange evolution, Vishnu and Siva were gradually consigned to an inactive beatific paradise, whilst the adoration of their worshippers was transferred to their successors. The *avatars* of Vishnu were preferred to the god himself in his pristine form. Siva also was displaced by his sons and by his wives, or *saktis*, as well as by his two manifestations in the demon forms of Bhairava, the Terrible; and Maha-kala, the great Time.

Under the influence of the mystic *tantras*—certain religious treatises regarding numerous magical functions familiar to the later Hinduism—immense importance is assigned to *saktism*. The *sakti* personates the female principle in the godhead, being represented as the wife of Brahma, Vishnu, Siva and other deities. Especially was the *sakti* of Siva adored under various names. The prominence given to this *sakti*, or *prakriti*, forms the chief peculiarity of the *tantras*, which magnified female energy by enjoining a special worship which was characterised by gross indecency. It will suffice to enunciate the five requisites for tantra-worship, namely, wine, flesh, fish, mystic gesticulations and sexual intercourse. Bengal and the Eastern provinces are the chief districts where the Tantric sects prevail, whose mark is the swastika, the ancient secret symbol, also known as the fylfot, or gammadion. The sectarial marks introduce a subject of much interest, but here we need only say that they are coloured red, yellow, black and ashen white, the colours being made of ashes from the sacrificial fire, mixed with cow-dung, Ganges earth, turmeric, sandal-wood, *chunam*, or lime, red saunders, or ash, and rice-water. The last furnishes the adhesive matter.

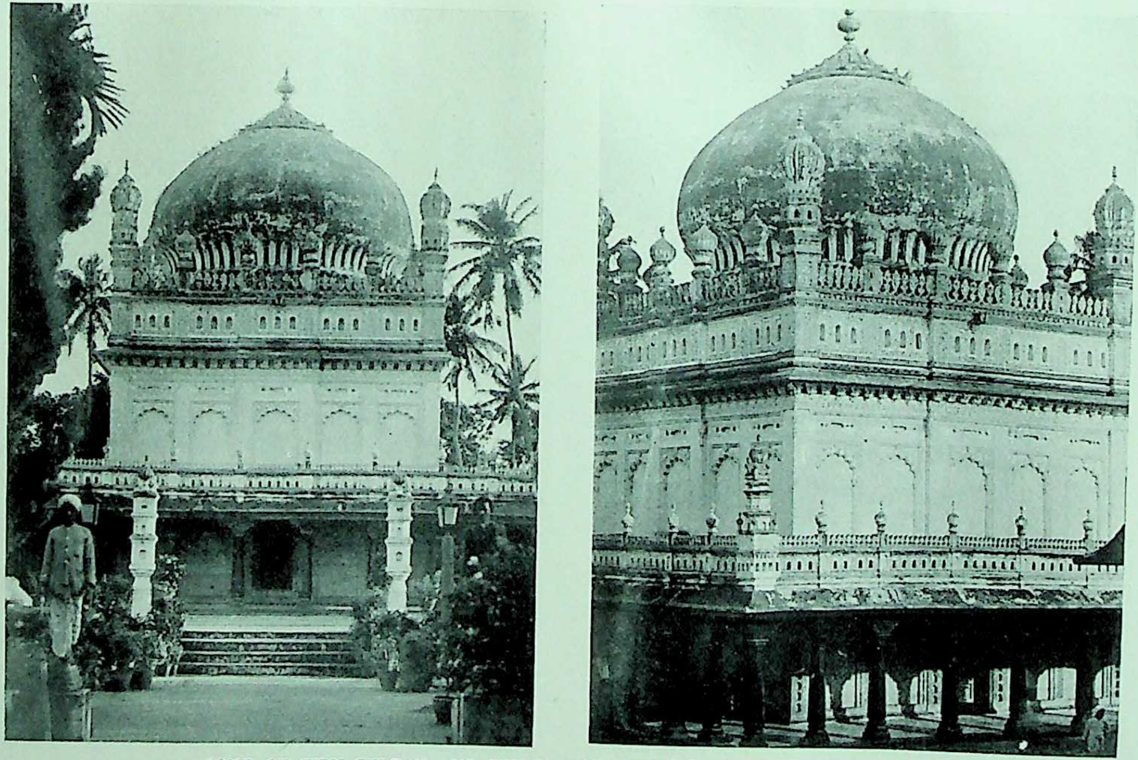
Vedism and Brahmanism have left but few monuments when compared with Hinduism. Even in Southern India, to which the Brahmans fled during the supremacy of Buddhism, and where again they took refuge from their Mohammedan conquerors, we are told that no Hindu temple has been discovered older than the eighth century A.D. The thousand years of suppression by the Buddhists were followed by another thousand from the eighth to the eighteenth century, when the Moslems were dominant, though Sivaji had consolidated the Mahrattas in Poona and the district round it by conquests from Aurangzeb, who, however, in 1680, when Sivaji died, killed his son Sumbaji; but he could not conquer the Mahratta State, which remained Hindu. Mysore was a Hindu State till 1769, when the throne was usurped by a Mohammedan soldier, Hyder Ali, who, with the aid of the French, ravaged the Carnatic, being succeeded in 1782 by his son, Tippoo, or Tipu Sahib. Wars with the British followed, and, in 1799, Tipu was slain at the capture of Seringapatam. The East India Company restored the Hindu Maharajah to the throne which his descendants still occupy.

The Hindu chief Vencaji, half-brother to Sivaji, in 1678 founded the State of Tanjur, and until 1772 his family held the supreme power. Then the British, acting for Mohammed Ali, captured the fort, but restored the Maharajah in 1781. Eighteen years later Serfoji, the then ruler, surrendered his country to the British and became a pensioner.

Travancore was another Hindu State. For many ages it was a gynecocracy, under female rule, being a part of ancient Malabar, where the people, the Nairs, followed polyandry and left their property to the female line in preference to the male. About 1740, Martandeh Wurmah induced the princesses to resign the future sovereignty to the male line. The State, included in a treaty between Mysore and the East India Company, was ravaged by Tipu in 1789. Ten years later the restored Maharajah agreed to maintain a British force in his dominions, which were eventually controlled by the British Government, a fate which befel many of the native states.

Trichinopoly was also incorporated with the Anglo-

Indian Empire. Originally a Hindu principality under a Maharajah, until 1732, when the reigning prince died without issue, leaving one of his wives in power, this State was, by treachery, seized by Chunda Sahib, an ally of the French in the Carnatic. The Mahrattas gained possession of it, in 1741, but held it for two years only, when the Nizam of Hyderabad took it and delegated its government to Anwar-u-din, at whose death, in 1749, his son, Mohammed Ali, *Nawab* or Nabob of the Carnatic, allied himself with the British. The fort was besieged by the French from 1751 to 1755, and successfully defended by the allies. Six years later the capture of the French dependencies was completed by the taking of Jinji, a strong fort, so that the triumph of the British left the French without a single military post in India.



TOMB OF TIPU SULTAN AND HYDER ALI. SERINGAPATAM. TWO VIEWS.

CHAPTER VI

MOHAMMEDAN, PARSEE, JAIN AND SIKH RELIGIONS

To the faithful, the words of the prophet, "There is no god but the true God (Allah), and Mohammed is His prophet," became fundamental truths which to them more than justified their wars against the infidels and their rigour in dealing with conquered peoples. Applied to India, they led to its invasion and to the submission of the Hindus for a thousand years, during which period damage or destruction was wrought with unstinting hand upon the magnificent temples which had been the glory of the Buddhists and of the Hindus. Though these religionists were antagonists, yet both were idolaters. In their iconoclasm, the Moslems treated them with impartiality, often using the stones from the ruined temples in the building of their own mosques after cutting away the images and ornaments which had been the delight of the infidels. Persistent scorn and cruelty prohibited the conquered from adopting the faith of their rulers, though these were always eager for individual conversions.

In Islam, which is the Mohammedan religion, there are two separate parts: Iman, faith; and Din, religion, or practice. The dogmas of faith inculcated belief in God, in His angels, in His scriptures, in His prophets, in the resurrection and judgment day, and in His absolute predetermined purpose for good and evil. The practice of religion by outward and visible signs enjoined regular prayer, including the preparatory purifications, almsgiving, fasting, and the pilgrimage to Mecca.

The art of the Indian Mohammedans derived from Persia was, in their religion, displayed upon their mosques and carpets for prayer. In them the representation of animal life was absent. When rest from toil and fighting and the acquisition of wealth furnished opportunities for the painters to draw live things, and to represent scenes in the court life with which they were associated, their work was very rarely employed in relation to the worship. Even the old tiles, of much beauty, painted with figures appear to have been used in the decoration of palaces. It was the great Akbar who said : "I do not like those people who hate painting. They ought to know that a painter has greater opportunities of remembering God, for, however life-like he makes a picture, he knows that he cannot give it life, and that He and He only is capable of doing that." Still, Akbar did not voice the spirit of his religion, and his reign, from 1556 to 1605, was so curiously associated with the visit of envoys from the Turkey Company of England that we may well dwell upon that incident.

That company, established by charter in 1581, sent four representatives to India overland through Syria, Bagdad and Ormuz, and from thence by sea to Goa. The opposition of the Portuguese was counterbalanced by the kindness of the Mohammedan rulers at Lahore, Agra and Bengal. One of the envoys, Fitch, alone returned to England (in 1591) ; Newberry died in the Panjab ; Storey became a monk at Goa, and Leades, a jeweller by profession, entered the service of the Emperor Akbar. This period coincides with that of the wonderful paintings of the Mogul school of the seventeenth century, one of which, exhibited in the Indian Museum, is thus described : "Akbar at Agra. Scene in the palace : Akbar, Emperor of Delhi, examining a string of pearls submitted for his inspection by Prince Mirza Salim (afterwards Jahangir). Illuminated tempera painting, illustration from a book."

Whether European influence really affected the fine arts during the reign of Akbar is a subject which remains to be decided; but the Emperor himself was far less bigoted than any other "Great Mogul." His religion was embodied in a new confession of faith that "there was no god but God, and Akbar was His caliph." Yet to the Brahman, the Buddhist, the Jew and the Catholic he listened with courteous deference. We are told the Catholics, not feeling much at ease in the Mogul Court, soon solicited and obtained permission to return to Goa. Before Akbar died, in 1605, he made Fatehpur Sikri one of the most striking monuments of Mohammedan architecture the world has ever seen. Not only did he build and fortify the town, but he adorned it with magnificent palaces admirably adapted as the residence of himself, his wives and the many members of his Court. The ruins, which remain in existence, are shown in the illustrations.

The art of the goldsmith in his time found its supreme expression in the crown and throne, which were made by his order. The former, in the fashion of that worn by the Persian kings, had twelve points, each surmounted by a diamond of the purest water, while the central point terminated in a single pearl of extraordinary size, the whole, including many splendid rubies, being valued at considerably over £2,000,000. The throne, constructed in sections, easily put together, was ascended by silver steps, on the top of which four silver lions supported a canopy of pure gold. Precious jewels were lavishly inlaid on this throne, which was estimated, by Price, as being worth £30,000,000. Truly, eastern kings have ever delighted to dazzle the eyes of their subjects, and certainly the Mogul monarchs' grandeur was sufficient to astonish not only the Moslems, but all the other people under their sway, regardless of religious tenets.

The modern followers of Zoroaster, the great reformer who in Persia modified the original Aryan religion, have inherited none of those temples of which the other religions boast, because in no sense are they idolaters; their worship of the sun and of fire is adoration paid to God through these symbols. There is a god to whom they render divine honours, Ormuzd, or *Ahura-Mazda*, god of wisdom and of the sky, whose emblems are the sun and fire and light. There are saints whom they revere, the *Amshaspands*, who personify the virtues created in man by Ormuzd. Fighting against the god is Ahriman, the prince of evil, the child of the spirit of evil, *Angro-Mainyu*, who was expelled from heaven by the angel Mithra. Indra is the agent and chosen envoy of the spirit of evil. Here, then, we have repeated the story of Michael, the archangel, contending with the devil, and much of what Milton portrays in "Paradise Lost."

But the Parsees, or Zoroastrians, believe that this dualism will not last for ever, that eventually light will overcome darkness, good will destroy evil, the wicked will perish in hell, and the good will rise again to enjoy in their own bodies the everlasting happiness of heaven. This is very like St. Matthew's description of the Last Day in the parables of Jesus, as follows: "Then shall He say unto them on the left hand, Depart from Me, ye cursed, into everlasting fire prepared for the devil and his angels."

Persian tradition places Zoroaster in the sixth century B.C., but the authorities rather favour the period 589–539 B.C., though no certain information is available. He belonged to the ancient Iranian race, whose language afterwards was known as Zand, or Zend, in which he possibly wrote the Zend-avesta, which comprised hymns and prayers for worship, the sacrificial ritual, and both religious and civil laws. During the Mohammedan invasion of Persia, in the seventh century A.D., the Zoroastrians were nearly extirpated; the major part of the survivors settled in the Bombay district of India, where they preserve their ancient religion, including the curious ceremonial for the disposal of their dead. Characteristic structures, called "towers of silence," are used, upon which the bodies are exposed to be devoured by vultures. Naught that comes after death is of any consequence to the body. The religion, which inculcated purity in thought, word and deed, as well as honesty and truth, was embodied in the Zend-avesta, just as the Vedas, written in Sanskrit, was the revelation to the Hindus, and the Tri-pitaka, in the Pali language, contained the orthodox tenets of the Buddhists. The Parsees have always maintained the strictest sectarianism, and have associated themselves with the arts of India in a very slight degree. In fact, we may say they have left no mark upon it, except in those round-galleried buildings, "the towers of silence," such as that in Bombay. They are charnel-houses.

Jainism, like Buddhism, was an attempt to reform Brahmanism, from which both arose. The dogmas of the two schisms are almost identical. Their object is the same: the deliverance of the soul by transmigration from the obligation of being born again; but, whilst the Buddhist claims that the end comes with the entrance to Nirvana, the Jain believes, as does the Christian, that—

"There is a land of pure delight,
Where saints immortal reign."

Curiously enough, they worship the saints because they are, for a time, the gods. To them the world is eternal, but the gods are not. They are in heaven to govern the world and to continue the creation. The mythological Jina is Vrichabha, son of the last Manu, Nabhi, and father of Bharata, the first King of India. The actual Jina was Mahavira Vardhamana, whose birth is ascribed to 600 B.C. He was a Hindu monk, who left Brahmanism and, in despite of it, founded a new faith and a monastic order of a very austere type. From his asceticism he received the name Jina, "spiritual conqueror." Vrichabha is rarely worshipped; Mahavira and his six disciples receive less devotion than the twenty-four prophets or divine sages—Jinas—who hold the place of the deity. They are distinguished one from the other by means of emblems, figures of animals or ornaments placed upon the breast or upon the bases supporting their statues. The faithful are happy in honouring them.

About sixty miles from Mysore, at Shravana Belagola, is a colossal statue of a saint, Gomata Raya, seventy feet high. It is nude, for one of the chief rules of the monks compelled absolute nudity. The face has the calm look usual in Buddhist statues; the hair, too, with its short spiral ringlets, resembles some of them, and so do the feet resting on a lotus. Large and long ears, broad shoulders, a small waist, and arms hanging straight down with the thumbs outward complete the figure, of which some idea may be obtained from the illustration representing Buddha. The erection of magnificent shrines—prayers in stone, they have been called—are evidences of the efforts of the pious to propitiate their gods. Near the giant statue are sixteen Jain temples, and amongst other places where they remain may be mentioned Girnar, Khajurahu, Mount Abu, Palitana and Parasnath, as well as those in Delhi and other commercial centres. Our illustration of a temple at Ahmadabad shows a modern structure, witnessing what has been said regarding the worship of the twenty-four Jinas, or Tirthankars, the saints whose cult forms the distinguishing feature of a religion which, after all, is now a sect of Brahmanism, to which in modern times it has drawn nearer and nearer:

The religion of the Sikhs, as founded by Baba Nanak, who died in A.D. 1469, was a pure theism, teaching that there was one God of the universe, neither the God of the Hindu nor of the Moslem, but the God of all religions and of all mankind. Like Buddhism and Jainism, it was a revolt against Hinduism, against the arrogant claims of the Brahmans, against the overladen ceremonies and against the social restrictions of caste. Certain outward and visible signs were enjoined. The true Sikh showed them by his uncut hair and by his unshaven beard, by his short drawers not falling below the knee, by his iron bangle, his steel knife and his comb. Amongst other observances, he had to pray morning and evening, and repeat passages from the Granth, the scriptures of the sect, to abstain from idol-worship, whilst holding the one God in solemn veneration, without interference from any priest in his worship. Caste limitations were removed. Baptism—the *pahal*—was the ceremony which marked admission to the religious community.

In the Dárbar Temple at Amritsar, a richly decorated, magnificent building, a copy of the Granth is kept upon a large ottoman. Here pilgrims assemble and chant verses from the sacred book, which, when carried on procession, is accompanied by three gilt maces, a punkah, two *chauris* (flappers), and a wonderful canopy of pure gold, set with rubies, emeralds and diamonds. Near Amritsar, at Taran Taran, is another temple esteemed very holy by the Sikhs. The visitor has to remove his shoes before entering it. The lower room of the temple is painted with trees, whilst on the outside walls is similar decoration of gods and goddesses. Round this room runs a corridor, on the south side of which is the Granth, enveloped in silk coverings and fanned by an attendant with a chauri. Before their power was subjugated the Sikhs had initiated a style of architecture in which gilt copper was utilised for external decoration combined with wood-carving, which in the old Sikh towns, such as Batala, may still be found in most admirable doors and windows. Generally, however, their style resembles that of the Moslems with the addition of forms of fishes, birds and animals.

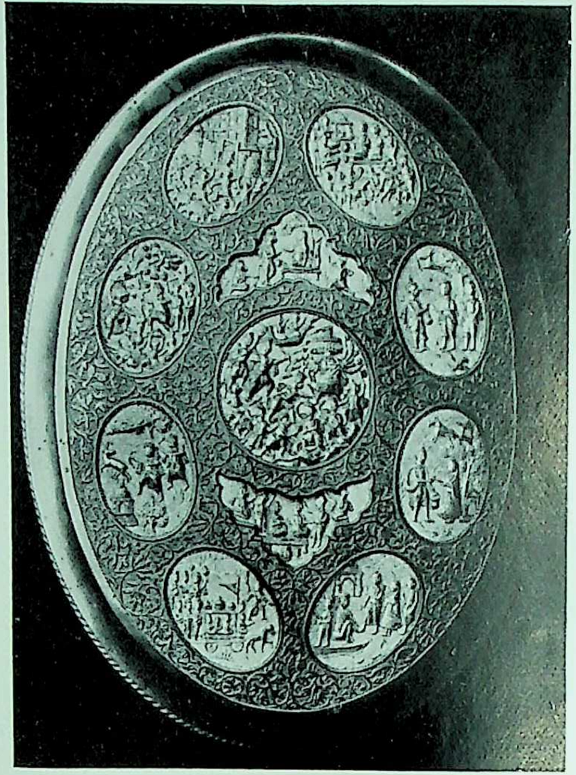
CHAPTER VII

EPICS

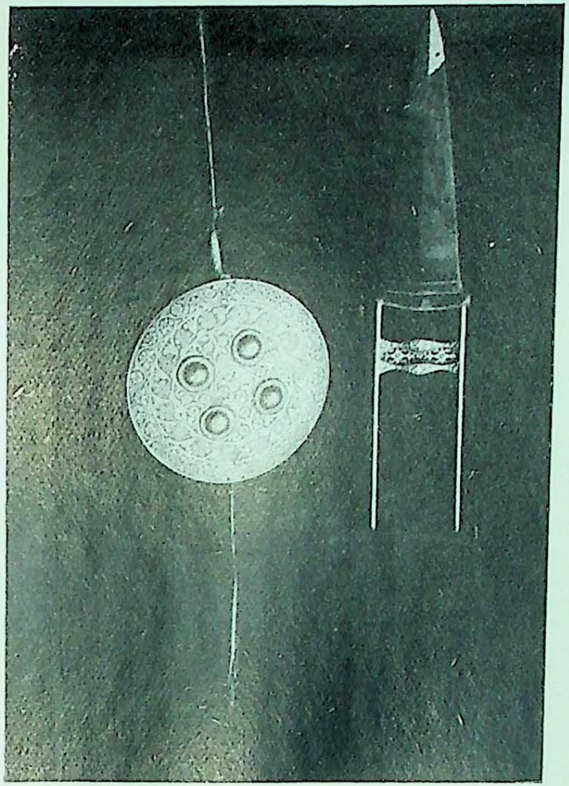
THE history of the Vedic age in India is lost. We read about the Kurus and Panchalas, who lived in the Ganges Valley, near the upper courses of that river, in the "Mahabhârata," an epic relating to the wars between those two ancient Hindu races during the thirteenth century B.C., which tells a legendary story of mythical heroes, bearing some resemblance to that of the Trojan War, as related in the "Iliad," and having, like it, considerable influence upon art. We give a concise *précis* of the mythical history.

When Pandu, king of the Kurus, or Bharatas, died, his brother Dhritarashtra seized the throne, excluding Yudhishthira, Pandu's eldest son. Then strife broke out between the five sons of Pandu and the hundred sons of Dhritarashtra, whose eldest son, Duryodhana, tried to destroy his cousins by burning the house in which they were living; but they escaped, and commenced their wanderings. Yudhishthira seems to have been a good man, with a weakness for gambling; but he was not a warrior like his brother, Bhima, who was a mighty man of valour, or like his second brother, Arjuna, who was a famous swordsman and archer. In Duryodhana's camp he, himself, stood as a rival to Bhima, whilst a distinguished warrior of unknown parentage, Karna, was not inferior to Arjuna in the use of weapons of war, whose rivalry is detailed.

Vyasa, the author, it is said, of the epic, was the adviser of the brothers in exile, and when Drupada, King of the



OLD BRASS SHIELD, REPOUSSÉ WORK, WITH SILVER MEDALLIONS. RAJPUTNA. THE SUBJECT IS THE STORY OF RAMA AND SITA.



OLD STEEL SHIELD, GOLD INLAID.
OLD STEEL KATAR, ALSO GOLD INLAID. RAJPUTANA.

Panchalas, proclaimed a feast and offered his daughter as a wife for the man who could hit a target through a whirling disc, they followed his advice and visited the capital. Many kings and princes failed to hit the mark, but Arjuna won success and a bride, who has been credited with marrying the five brothers, although polyandry has never been popular amongst Hindus! By the help of Drupada, the sons of Pandu felt strong enough to demand a share of their father's kingdom, and, when their demand was granted, set up a new capital on the banks of the Jumna, where Delhi now stands.

Yudhishthira's weakness caused their downfall. He gambled with the sons of his enemy, and lost country, wife, his own liberty, and that of his brothers, which led to exile for thirteen years, after which they returned to the land of the Kurus, demanding the restoration of their kingdom, which the proud Duroyodhana refused. Battle followed battle, the sons of Dhritarashtra were slain, the sons of Pandu, the victors, after offering a great horse-sacrifice, and seating Arjuna's grandson upon the throne, withdrew to the Himalayas, and, finally entered heaven.

To the millions of Hindus another ancient epic commends itself by its history of woman's love, woman's duty, woman's devotion and woman's virtue. The ancient races of Oudh, the Kosalas, and of North Behar, the Videhas, are mostly concerned, and this heroic poem is the sole source of our information about them.

The "Ramayana" relates the adventures of Rama, the eldest son of Dasaratha, king of Oudh, who was the fortunate competitor in a contest organised by Janaka, King of North Behar. This king possessed a remarkable bow, very heavy and strong, and a beautiful daughter, Sita. The man who bent and wielded the bow was offered a fair wife. The assembled opponents were defeated by Rama, who took his wife to his home in Oudh, where his father, now old and weak-minded, proposed to place him upon the throne before he withdrew from public life. This proposal was defeated by one of his wives, who insisted that her son, Bharata, should be king, and she had her way, with the result that Rama was exiled for fourteen years; and Sita would go with him.

Byron has defined, in two lines, the attitude of Sita rather than Rama:

> "Man's love is of man's life a thing apart,
> 'Tis woman's whole existence."

For, if Sita was a model wife in the trials through which she had to pass, Rama showed singular ardour only until circumstances were too strong for him; then he weakened. Vishnu, incarnated as Rama, dealt hardly with Sita.

In Southern India the march of the Indo-Aryan race had been arrested, and the aborigines, amongst whom Rama and Sita lived for thirteen years, though described as monkeys and bears, were simply wild tribes whose help was exceedingly valuable to them when Sita, during the absence of Rama, was carried off by Ravana, King of Ceylon; for Hanuman, called the monkey-god, crossed the straits and traced Sita to Lanka, the capital, which was besieged by his people. Eventually, after many ineffectual sorties led by various generals, Ravana led an attack upon his enemies; but he was slain, and Sita was rescued, having withstood the temptations and menaces of her captor, as shown by her passing safely through the ordeal by fire, though many were not convinced even by that.

When the fourteen years of exile were ended Rama and Sita went back to Oudh, and he became king, though it was not kingly to accede to the clamorous demands of his people that he should send his wife away. However, he did cast her out, and she went forth alone to bear him two sons, Kusha and Lava. So she dwelt in a hermitage with them on the banks of the Ganges until they grew up, when they visited their father's Court, where, in an assemby of all the citizens, he had offered a great sacrifice without the walls. He was vastly attracted by the appearance of these two noble youths, who, on being brought into his presence, sang the "Ramayana," the history of his own exploits. On his inquiry as to their birth, they produced Sita, their mother, and the hermit who had been their benefactor and protector during the years of their exile and of her banishment. The following poem, which is taken from "Indian Ballads," rehearses the story from this point.

THE LAST ORDEAL OF SITA

"Yes, Rama, it is I; behold again
Her who was once thy wife, thy widow now,
Long years exiled from happiness and thee;
And happier those who widows are indeed,
Whom duty bids not to survive their lords,
And drag out lingering years on earth alone.

"Yet am I not all cheerless in my woe:
I still may learn thy deeds, still hear thy name
A wonder and a praise on lips of men.
And I am still the mother of thy sons,
Thy sons and worthy thee,—worthy to fill
Thy throne hereafter, blessing the earth with rule.

"There is no sin, no crime 'gainst God or man,
But has its penance fitted to the case,
And not to be exceeded. What for me?
Is't not enough, these weary, weary years?
Is there no memory of our early love,
And the long troubles we together bare?
Dost not remember all my joy and pride,
When sceptred kings contended for this hand,
And thou didst conquer:—and that fearful day,
When I behold, with terror and with prayers,
How the destroyer of the warrior race
Despised thy youth and spurned thy courtesy,
But went back humbled? So, while, blest by all,
The bridal train moved home triumphantly,
There fell the cruel writ of banishment:
And thou, my noble Rama, murmuredst not,—
Thou heldest years of poverty and toil

Less evil than to break a father's oath,
Though rashly given. Nor did I put off
The bracelets of my marriage, newly bound:
I could not dwell in palaces alone,—
I, chosen by the crown of Raghu's race.
By pathless ways, through woods and wilds we went;
O'er rocks and rivers, and the haunts of beasts,
Supported by thy love, I journeyed on.
And oh! how happy was our woodland life,—
To weave thy forest garb, to dress thy meal,
To rest in peace while sweet Godavari
Lulled us with murmurs down her rocky bed!
Oh, that thou wert a simple forester,
And I thy love! Thy love? I am thy love,
And thou the noblest king that ruleth right,
And meteth justice to a hundred tribes.
Then would I rob thee of thy high estate,
And leave the nations to a meaner lord?
So were their slanders true, mine exile just;
For no true wife is she, though chaste and pure,
Who loves herself before her husband's fame.

"Yes, I transgressed; was it so grave a crime?
I could not see him perishing for thirst,
An old, frail man, and clad in holy weeds.
I thought not of thy warning, and the wiles
Of that deceiver, source of all our woe.
I crossed the safe enclosure of our hut.
Then straight the giant showed his monstrous form;
He seized me, calling vainly on thy name,
And bore me trembling o'er the hills away.
The savage dwellers in the woods and caves
Took pity on my grief; they marked my path;
They crossed the mountains and the southern sea;
They found me prisoned in the Ashoka grove,
And ranged their hosts 'neath thine avenging arm.

"Then came the moment of thy victory,
When I was clasped to thy triumphant breast:
Thou dost remember that! But yet thou saidst,
'I know thy heart mine own; I know thine eyes,
That could not look thus bravely into mine,
Had aught of ill befallen; yet, sweet heart,
The wife of Rama must be stainless proved
In sight of gods and men.' Then I replied,
'Rama, thou speakest well; dear to a wife
Should be her husband's honour as her own;

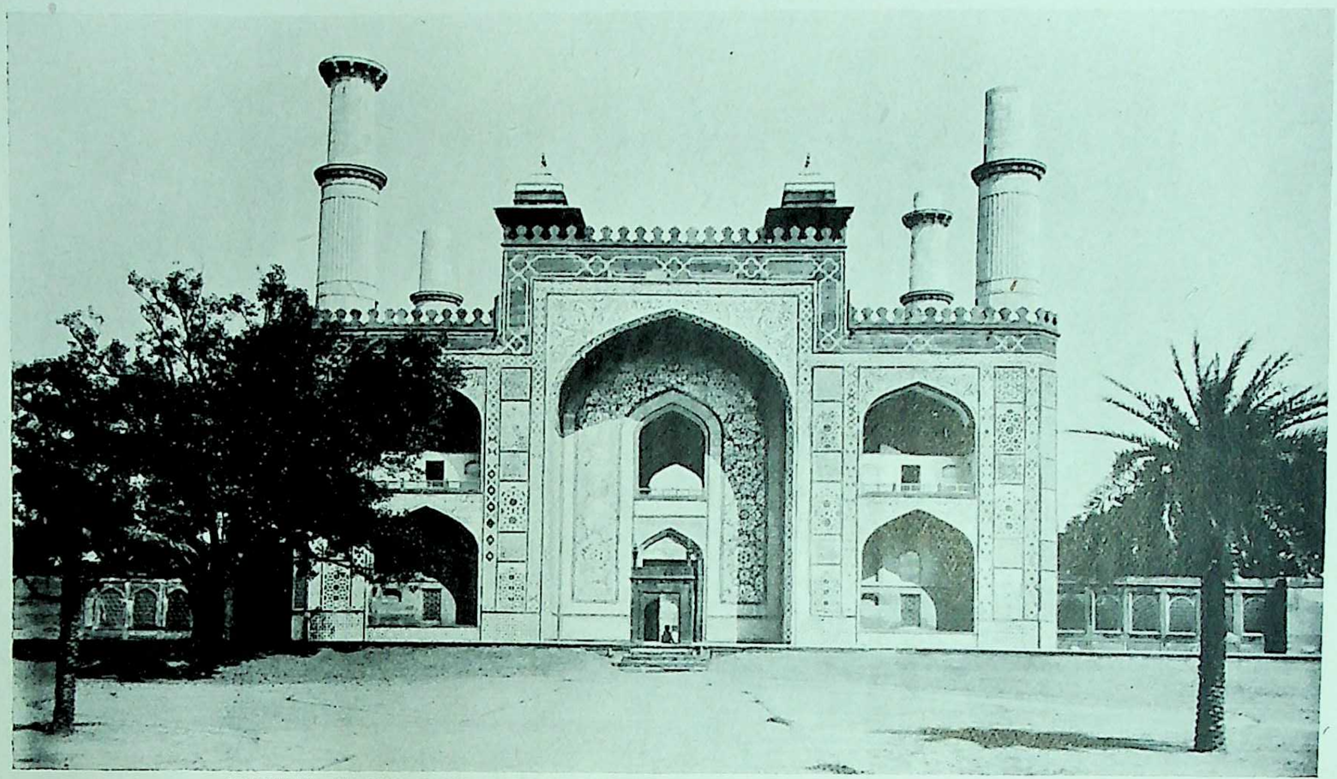
Wherefore prepare the fiery ordeal,—
My love and truth shall bear me fearless through.'
I went; I thought but of thy love and thee:
The gods took pity on mine innocence,
And rained down blossoms from no earthly trees.
So passed I pure in sight of gods and men.

"How sweet, my love, was then our homeward way!
A double brightness glittered on the waves;
A double beauty blossomed in the woods;
The spring leaped up at once to sudden life;
The sun shone fearless, and the wind blew free,
Since thou hadst overthrown the evil one.
The grateful breezes wafted home our car;
O'er sunlit seas we crossed, o'er coral caves,
O'er wave-kissed rocks, and bays with fringe of palm.
We passed wild hills, the haunt of savage tribes;
Bright rivers flashing through embowering woods;
And lakes, the home of reed-frequenting cranes.
We watched the altars smoke from forest glades,
Where holy hermits watered tender shrubs,
And strewed wild rice before their fostered fanes.
We marked our silent hut, and that tall tree
Which spreads its branches set with ruby fruit,
Where Yamuna leaps blue to Ganga's arms.
And last we crossed rich plains and fertile fields:
Far off we marked Ayodhya's gleaming walls,
And, by the dust which rose between, we knew
Thy brother led his host to welcome us,
And render up the throne he kept so well.

"Did I unmeekly bear our royal state?
The citizens stand round:—I call on each,
Yea, on my slanderers, to answer me.
Was I not gracious to the lowliest?
Did I not ever seek affliction out,
To comfort where I might? I grudged thee not
To cares of governance and days of toil;
I strove to cheer thee in thine hours of ease,
Sending thee back from leisure well refreshed
To drag once more the heavy yoke of rule.
But thou,—when under show of humouring
My lightest wish, thou sentest me abroad,
Fell on my ears that knell, 'Return no more!'
Had I then disobeyed thy will, or heard
With murmuring? Not one word to speak farewell!
Never to look upon thy children's face!

Oh ! it was cruel, bearing this from thee.
Yet thou didst love me once. Why dost thou turn
Thy face away, and answer not a word ?
Is there no hope that time may change my doom ?
Rama, thou dost not doubt me in thy heart,
But thou dost fear the people ; 'tis for kings
To lead the people, not be led by them :
For kings are set by God before the world,
His chiefest servants of created men,
To govern right by conscience and by laws,
Holding a perfect mirror to the tribes.
Thou wouldst not stoop to sin through fear of death ;
Why persecute the guiltless, break thy vows,
Through fear of tarnishing thy mortal fame ?
'Twere worthier of a hero and a king
To do the right through shame and through disgrace.
  Thou sayest, ' Clear thyself before the eyes
Of this assembly ; then thrice welcome home.'
Yet what so clear but time may veil with doubt ?
And what so pure but slander may assail ?
  Well, if thou wilt, there is no other way ;—
O Earth, my mother, on whose silent breast
I lay a helpless child, when the good king
Found me and fostered me,—hear thou my prayer !
If ever I—in thought, or word, or act—
Transgressed my marriage duty and my vows
To my loved husband, take me once again
To thy kind bosom, hushing me to rest
From all the troubles of this weary world.

  " Then o'er the people passed a murmuring wave,
As when a sudden gust shakes the dry trees
Which pant for rain after a sultry day ;
And Rama cried a loud and bitter cry,
And started from his seat ; but, as he came,
She, with her eyes still fixed upon his face,—
As a tired lily sinks beneath the wave,
Its day's work done,—sank, and was seen no more."



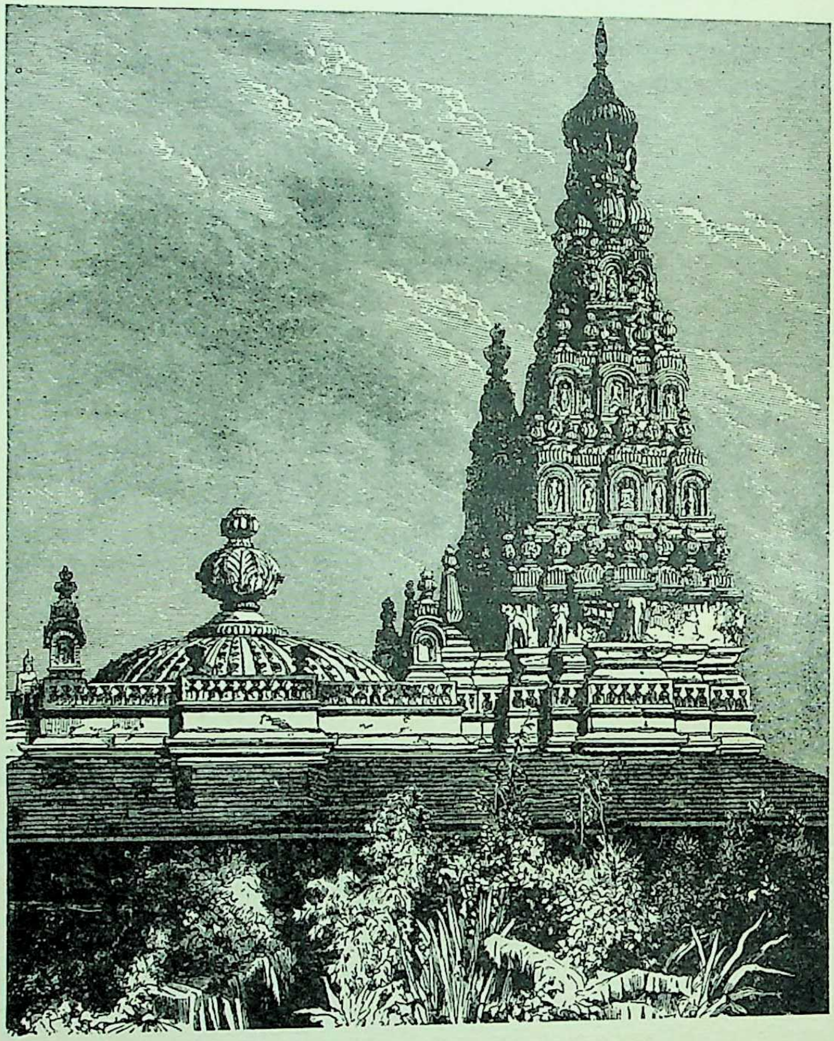
GATEWAY OF THE GARDEN OF SECUNDRA, LEADING TO THE MAUSOLEUM OF AKBAR.

CHAPTER VIII

ARCHITECTURE

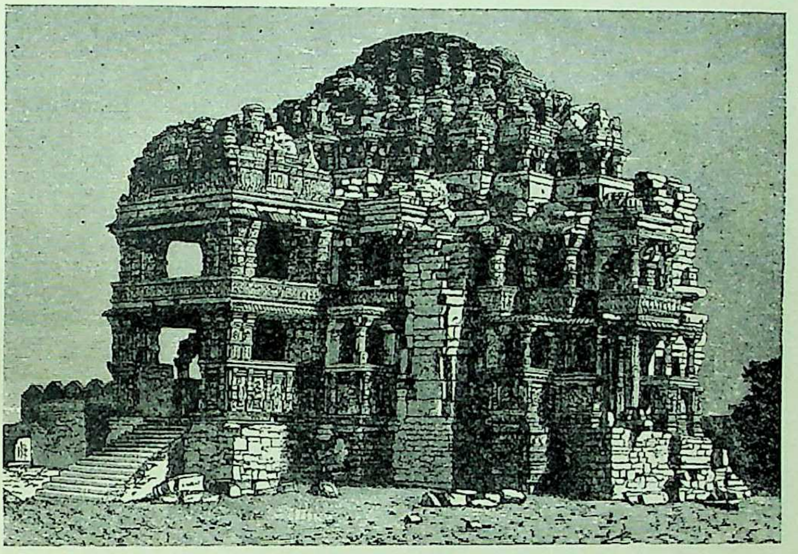
THE progress of Buddhism had a far-reaching effect upon the architecture of India, for when Asoka, about 200 B.C., became the king of the country, and shortly afterwards a supporter of the then new faith, he extended its influence wherever he could. He did something too towards the building of its temples in stone instead of wood, which had been in general use beforetimes. Remains have survived until our own days of his art, such as the Buddhist tope, or burial shrine at Sanchi, which he began, the sculptured edicts on the rocks such as that near Hinduan Gundai in the Yusufzai country, and the *lats*, or pillars at Delhi and Allahabad. The Buddhist religion held its sway for a thousand years, during which period dagobas, topes, stupas or relic monuments were built to enshrine the relics of Gautama throughout the country. The most interesting of all of these are at Bharut and Buddha Gaya, which are assigned to the age of Asoka, and are essentially Indian. The country was well supplied with institutions for the education and retreat of its devotees. These *viharas*, or monasteries, frequently bore traces of Greek influence. A contemporary sect, the Jains or Jainas, another offshoot of Brahmanism, also made rapid progress during this period, and to them is owing much of the beautiful elaborate work upon forms which were Indo-Aryan or Buddhistic.

As under the headings of the various cities and religions information regarding their buildings is given, here we will only take a general survey, which may be helpful later. The Greek influence had passed away whilst Buddhists and Jains were reaching their zenith, in later times never



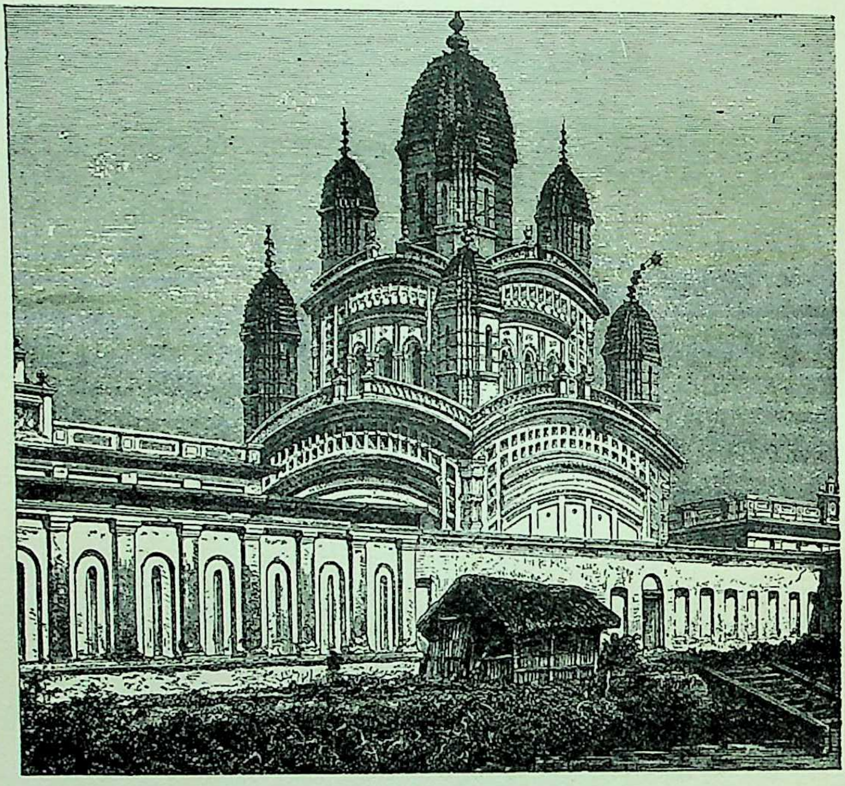
HINDU TEMPLE IN THE BLACK TOWN, CALCUTTA.

free from the enmity of Brahmanism, which at last prevailed, though details of the final struggle which swept away Buddhism are wanting. We know that Vicramaditya was the great champion of the victors, and Mr. Fergusson believes he really lived in the sixth century. For a short time the Jains held out, then they compromised with the followers of Vishnu and Siva, and thus escaped the persecutions of the Buddhists in the eighth and ninth centuries. The same writer, Mr. Fergusson, says that there is no known Hindu temple older than the fifth or sixth century of the Christian era. Whilst bearing in mind the various Mohammedan invasions which began in the eighth century, it will be well to note that the South of India was left during the ages comparatively untouched, so that the followers of the oldest faith found refuge there right onwards from the days of Asoka to those of the Great Moguls in the fourteenth century.



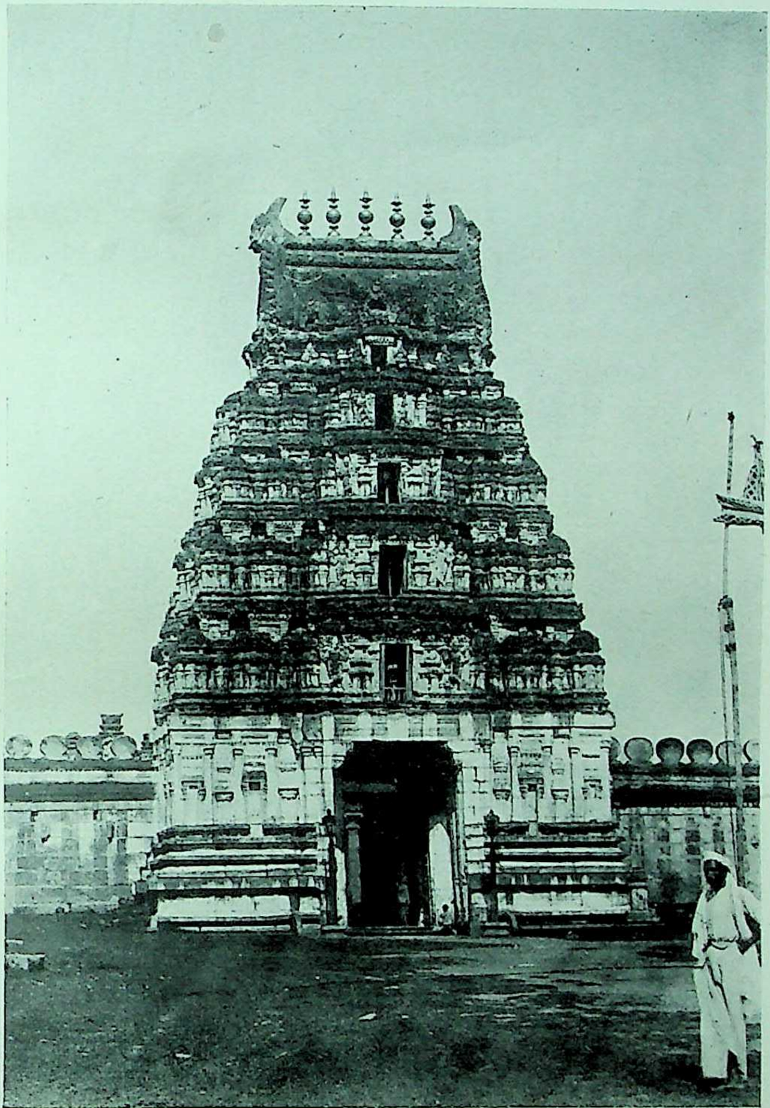
JAIN TEMPLE, GWALIOR.

In the Dakhan they developed a style of architecture known as Dravidian, because it sprang up in Dravida, the ancient name of the territory in South India. It is distinguished by temples having, as a rule, a rather small interior sanctuary, with a storied pyramidal tower, preceded by an enclosed porch, and accompanied by pillared halls, called *choultries*, and *gopuras*, or elaborate pyramidal gateways, to their enclosures. The sculptured ornament is of extreme richness. The Kailas temple at Ellora and the Great Pagoda at Tanjur are examples.

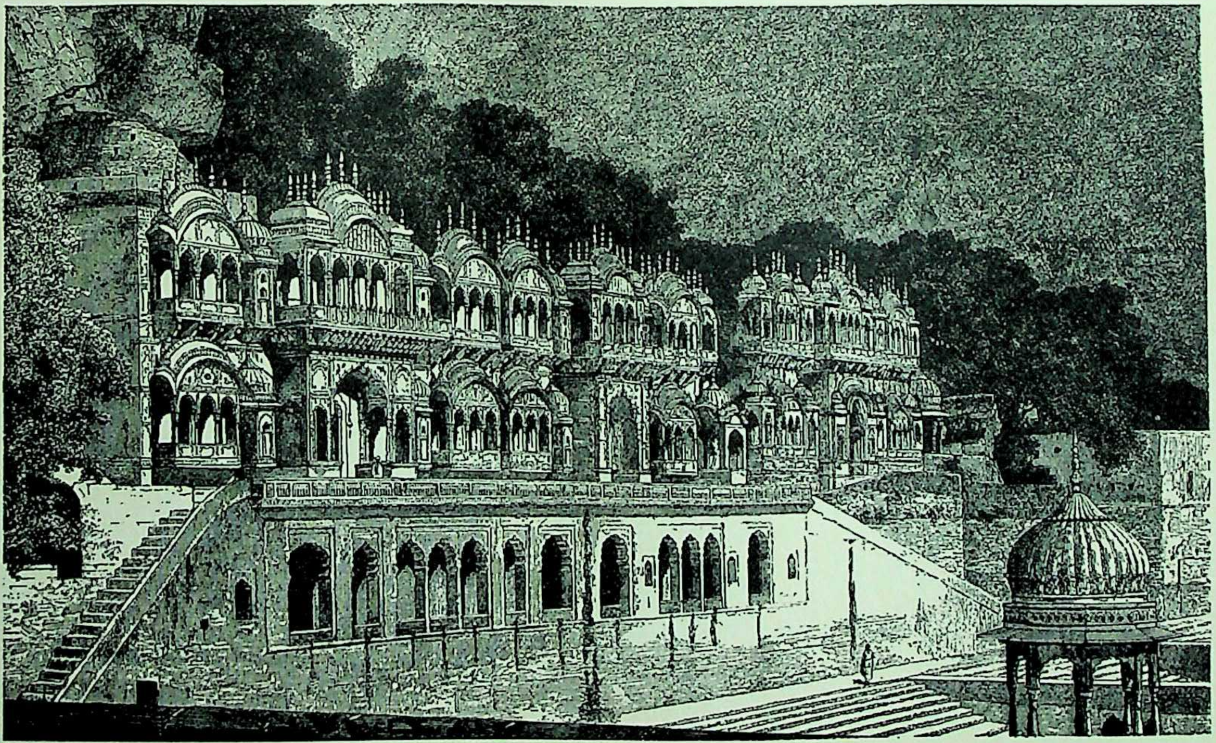


MOSQUE ON THE RIVER, NEAR CALCUTTA.

The Chalukyan style is allied to the Jain, and was developed by the Chalukyan kings of the Dakhan from about the sixth century. It exhibits Dravidian and Northern characteristics, exemplified mainly by star-shaped temples with the roof rising in steps by pierced slabs for windows, and decorated pillars. The invasion



THE GATEWAY INTO A DRAVIDIAN TEMPLE IN MYSORE.



TEMPLES OF THE KING AT ULWUR. COMBINATION OF INDO-SARACENIC AND JAIN STYLES.

by the Mohammedans in A.D. 1310 prevented the completion of the great temple of Hallabid, the old capital of Mysore; but in that native state there are other temples at Somnathpur and Baillur.

Indo-Aryan or Sanskrit architecture had its origin in the North, and it became the precursor of the Jain style. The temples of Hindustan are low and wide, with a massive square tower convexly pyramidal from half its height to the apex. The absence of pillars is very notable. Birdwood says: "Among the five or six hundred original shrines of Bhuvaneshwar not a pillar is to be found, and those added to the porches of the temples at Bhuvaneshwar and Puri are of the twelfth and fourteenth centuries. Sometimes there are gateways, but they are very subordinate features, and there are no enclosures as in the South. . . . There is nothing in Buddhist, or any other architecture, at all like the curvilinear square *sika*, or tower of the Indo-Aryan temples in Hindostan." The ancient kingdom of Orissa, now part of Bengal, has several fine examples of this style in its greatest purity.

With the coming of the Mohammedans appeared their architectural art, which was embodied in the palace, the mosque and the mausoleum, after they, ceasing to be marauders, held permanently the country which they had conquered. Saracenic art is common to Moslem countries, though it is variously modified in different localities. The architecture is marked by the pointed, horseshoe, or keel-shaped arch; the dome, which is frequently bulbous; the arcades, which are extensively used around the courts or in parallel lines; and the ornament in arabesque. Applied to India, the modified form is sometimes called Indo-Saracenic, which in its pure form has no representation of living beings. As is shown elsewhere, the Emperor Akbar disregarded the Koran in this respect; he ordered paintings which represented scenes at his Court. Painting itself was not used in the architectural decoration in those early days, when Mohammedans believed that art to be opposed to the rules of their religion. The Mohammedan palaces, mosques, and mausoleums are very numerous in India, and many of them are gems of art, astonishing in the beauty of their designs, marvellous in the exquisite delicacy of their ornamentation, and above all amazing when considered in relation to the artificers, whose patient skill and ability they commemorate.

I have selected from among the various cities for special consideration those which appear to me best to illustrate some of the best types of Indian architecture, though other equally striking temples and palaces are distributed through the length and breadth of the Empire. Further, I have chosen to group the whole subject of the arts of the peninsula in sections, so as to be easy of reference. The great difficulty has been to limit the matter so as to fill one volume. Ceylon and Burmah receive for that reason very scant and inadequate treatment; but the subject is so wide that much of the manuscript I had prepared cannot be used.

CHAPTER IX

AGRA, THE TAJ MAHAL

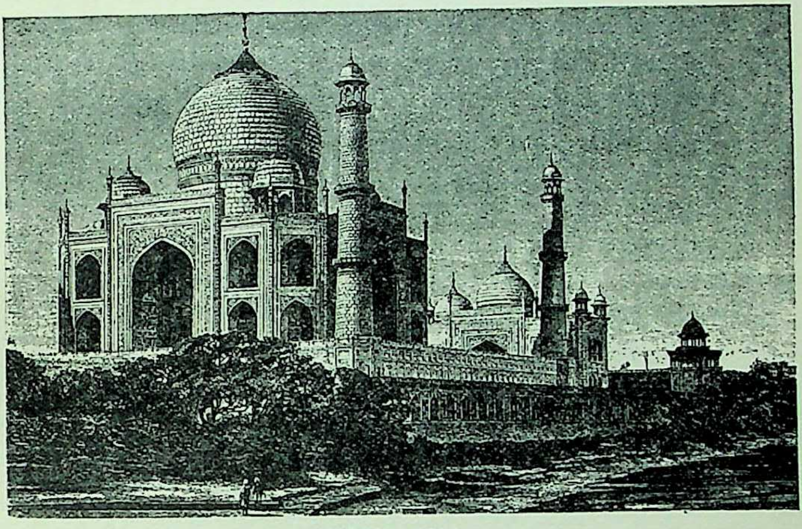
AGRA is an illustration of the ruin which has befallen many of the fine old cities, which, in their prime, presented scenes of the most extraordinary beauty. When that powerful and unconventional Emperor, the great Akbar, was in residence surrounded by his sumptuous Court, the magnificent splendour of the pageantry must have been indescribable. We get glimpses of it from the paintings made by his artists which have come down to us and are shown in the Indian Museum. Now native rule is over:

> "The spider hath woven his web in the royal palace of the Cæsars;
> The owl standeth sentinel in the watch-tower of Afrasiab."

Yet the march of modern progress is bringing consolations. Since the Mutiny the ancient capital, though the finest city in Upper India, degenerated into the mere head-quarters of a division and district, to rise again, owing to the extension of the railway system, as the mercantile capital of the North-West—a position which may be affected when the New Delhi is completely equipped as the capital of the Indian Empire.

Akbar raised the city on the site of a village, and named it after his own name, Akbarabad, removing the seat of government hither from Delhi. He it was who, in 1566, built the commanding fort whose noble towers and high embattled walls still remain almost uninjured, though most of the other buildings erected by him have disappeared. The entrance to the fort, the Delhi Gate, is a remarkable building of red sandstone, which gives a delightful tone to it, and to the great walls, a mile and a half long, towering to a height of seventy feet. Inside the fort are numerous important and interesting buildings.

The Moti Masjid, or Pearl Mosque, built by Shah Jahan, received its name from an inscription on the entablature which says that the mosque may be likened to a precious pearl, for no other mosque is lined throughout with marble like this. Able critics have declared that, for elegance and symmetry of design, it is one of the most perfect specimens of architecture in the world. The interior is lined with marble, white, blue, and grey veined, in a manner which excites wonder and admiration ; but the exterior is also very striking. The front has seven arches overhung with a broad canopy surmounted by cupolas, whilst in the centre rise three lofty white marble domes, the largest being flanked by two of smaller dimensions. These are supported by eighteen large pillars of veined

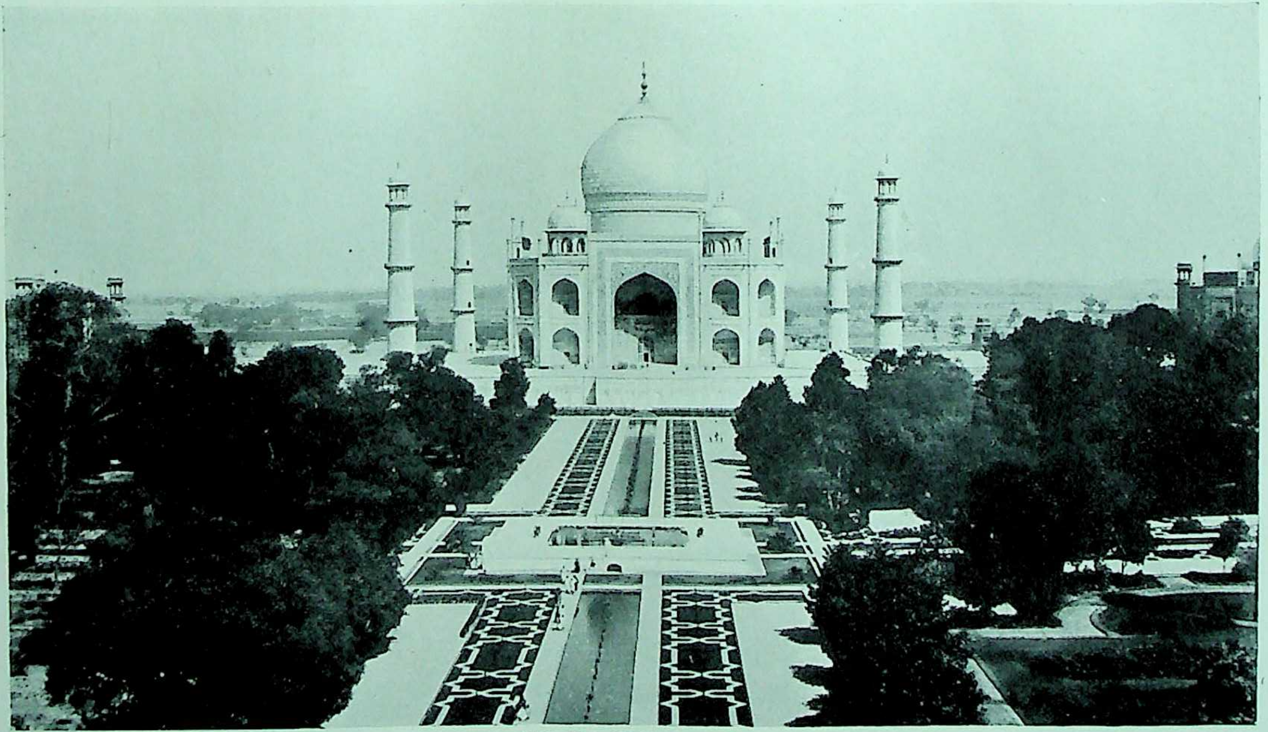


THE TAJ, AGRA.

marble and many others of blue and grey veined marble. Here it was that the Mogul emperors worshipped.

Before describing the famous Taj Mahal, which stands on the bank of the Jamna River, a mile away from Agra, we will note, in a few words, other buildings in the city, scarcely inferior to that mausoleum except in their situation. The Diwan-i-Am, also built by Shah Jahan, was his public hall of audience. In it are three rows of thirty-six pillars each arranged in pairs, and from an alcove in the centre of the hall the Emperor watched and listened whilst justice was administered. One is tempted to go into detail with regard to many of the buildings; but, in view of the limitations of space, attention will be confined, for the most part, to those which are shown in the illustrations. Close by this hall stands the Naginah Masjid, the Gem Mosque, the private place of worship for the court ladies, to which entrance could be obtained only through their rooms. The private hall of audience, Diwan-i-Khas, has been described as " a miracle of beauty." The carving, as in the Moti Masjid, is exquisite. Flowers are inlaid on the white marble, red cornelian and other semi-precious hard stones being used with fine effect. The chief Sultana lived in the Saman Burj, close by, a beautiful pavilion, with a fountain in a garden close upon the river, whilst the ladies' bath, or Shishah Mahal, is found behind the Diwan-i-Khas. A curious though not uncommon style of internal decoration is found here, the walls and ceiling being lined with a multitude of small mirrors, just like those at Lahore and Nawanagar.

Shah Jahan constructed the Jami Masjid, or Great Mosque, outside the enclosure of the fort, opposite the gateway, in 1644, in the name of his daughter, Jahanara, seven years after he left Agra to reside at Delhi. This mosque repeats the three domes so often found in India, though these are great, full-bottomed domes without necks, shaped, in fact, like balloons, and built of red sand-



THE TAJ MAHAL, AGRA.

stone, with bands of white marble encircling them in zigzags, producing a somewhat singular, but not unpleasing effect.

Agra teems with buildings deserving special attention, but we must pass on to one which lies outside the walls, the Taj Mahal. Before doing that we will take a short glance at its history from the coming of Babar, who defeated and killed Ibrahim Lodi there in 1526. He had a garden palace on the east bank of the Jamna, nearly opposite the Taj, where, now, a mosque, near the site, bears an inscription showing it was built by Humayun, the son of Babar, in 1530. It appears that Agra was the seat of government under these two monarchs, though when Humayun was restored to the throne he lived often in Delhi, and died and was buried there. It appears, too, that in their time the city was on the left bank of the river; now it stands on the right, or west bank. Deserted cities are not rare, as we shall find, in Delhi. Akbar died at Agra in 1605, whilst Jahangir left the place in 1618 and returned no more. Shah Jahan, of the Mogul Emperors the greatest builder, lived there from 1632 to 1637, and, three years before he took up his residence, he lost his beloved wife, the mother of seven of his children. To her he devoted the skill of his architects and designers in raising a monument costing many lakhs of rupees, whilst upwards of nineteen years later, her body, carefully protected, was laid in the garden where the Taj now stands.

The Taj Mahal is the most famous and beautiful mausoleum in the world. Shah Jahan built it in memory of his wife, Arjmand Banu Begum, his favourite, who was better known as Mumtaz-i-Mahal. The mausoleum is of considerable size, and occupied over 20,000 workmen, who were employed continuously for nearly twenty years upon its construction. Within are the tombs of husband and wife, of the finest white marble. Lying in the centre of the octagonal hall upon a base inlaid with precious stones is her tomb, and near by is his, where, after being deposed in 1658 by his son, Aurangzeb, and confined during the last eight years of his life in or near the Gem Mosque, he reposes by her side. How his thoughts must have dwelt upon the ungrateful son who took advantage of his father's serious illness to usurp his power! How, too, the memories of his *zanana* must have directed his thoughts to that paradise where, perhaps, he might meet his wife again! Who knows? And, as the Koran says in speaking of Paradise: "Which, therefore, of your Lord's benefits will ye ungratefully deny?" Surely not love, the gem of all things earthly.

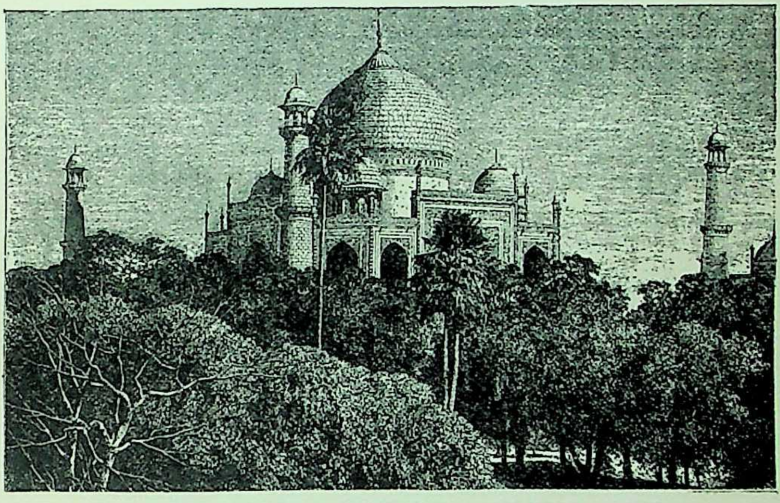
"And she, that ever through her home had moved
With that meek thoughtfulness and quiet smile
Of woman, calmly loving and beloved,
And timid in her happiness the while,
Stood brightly forth, and steadfastly, that hour,
Her clear glance kindling into sudden power."

The sad story of Shah Jahan's later life is a pitiful page in Indian history. The Taj Mahal commemorates it. An anonymous writer in the *Daily Mail* recently said:

"There are three things in the world which never disappoint. They are the Taj Mahal at Agra, the Sphinx, and the Great Wall of China.

"I have seen the Taj many times now, but can never step within its huge vaulted outer gate without a thrill and a catching of the breath. It is not a building to be measured or appraised. You are conscious of nothing but its wondrous and satisfying loveliness. At dawn, at high noon, in the flush of eventide, it never fails to enchant. Go there alone, and it seems to touch you with the spell of eternal peace.

"Very few travellers are fortunate enough to get their first view of the Taj as it is best seen. It should be visited in the darkness before the rise of the full moon. Its revelation should be awaited on the high marble daïs in the gardens, amid the cypresses and the stretches of faintly gleaming water. Sit in silence and gaze upon the ghostly outline of a white terrace, and beyond, towering heavenward, the great pearl-grey building, misty and dim and wan. See the pearl-grey slowly transformed into opal. Wait till the moon climbs high, till you feel that the whole world must surely end at the edge of the dark lawn, that the cloud-like pile beyond, with its fairy turrets and its lily walls, is not of this earth. The memory of that glorious vision of luminous dome-crowned marble, with its setting of silent trees and lambent pools, will haunt you to your dying day. It is an imperishable recollection, worth crossing the world to garner, worth the sacrifice of the savings of half a lifetime."

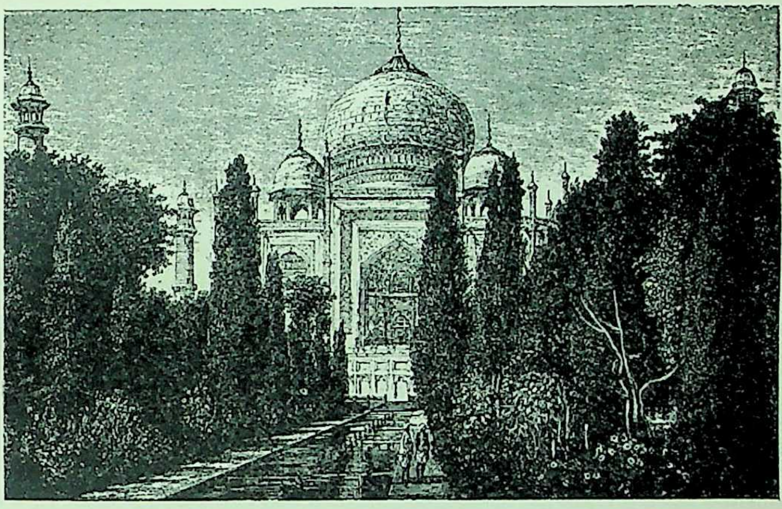


GARDENS OF THE TAJ, AGRA.

Through the rows of young cypresses, separated by a tank, approach is given to the paved court, in the centre of which rises the marble platform of the Taj to a height of 18 feet, forming a square of 313 feet, and having at each corner a tapering minaret about 135 feet high. The mausoleum, of octagonal form, is divided into two stories, having arches decorated with delicate patterns inlaid with semi-precious stones: deep red carbuncles, jaspers, cornelians, agates, turquoises, lapis lazuli, malachite, coral, conch-shell and variously coloured marble, which are also used with equal effect in the interior, and combined with letters inlaid in black, with delicate carvings, panels and mouldings. The whole of the designs and their execution merges into a masterpiece of architectural art. Pierced screens form the windows and doorways which lead to the central chamber, where the tombs lie, surrounded with a magnificent white marble octagonal screen, formed of pierced trellis-work in panels of exquisite beauty, framed with inlaid marble and surmounted by a narrow rail inlaid and perforated. Below the tombs, in a vault, Mumtaz-i-Mahal was interred in 1648, nineteen years after her death, and Shah Jahan in 1666.

Rising above the cenotaphs is a dome, 58 feet in diameter, whose metal spire reaches about 235 feet above the paved court, and four corner towers are set upon the double arches. Words and illustrations fail to render justice to the wonders of the Taj Mahal where the Great Mosque has been shorn of its splendours, though other monuments remain almost in their pristine beauty. The tomb of Itimad-ud-daula has been described as a "jewel-box." He became prime minister to Akbar, being his Grand Vizier or Wazir, and his son, Asaf Khan, brother of the Empress Nur Mahal, was the father of Mumtaz-i-Mahal. The tomb erected to his father's memory was finished just before the end of Jahangir's reign, 1627. From the outside its appearance is not so striking as the Taj, but on near approach the marvellous decoration on the white marble reveals such intricate and minute patterns that hardly a square foot is left unadorned with delicate carving or rich inlays, the earliest specimens of what is now known as *pietra dura* work. The pierced work in the window recesses of the first story and in the arches of the second story is very beautiful, whilst the perforated railing surrounding the roof, restored in 1903, is good modern work, which costs about 20 rupees per square foot.

With regard to this modern stone trellis-work—the *Jali*—which is still carried out by the stone-masons of Bikanir, it may be noted that palaces, baths, cenotaphs and mosques, not only in Agra, but in Delhi and other places, show the excellence to which stone-carving attained in this part of India. The quarries of Makrana, on the side of the Salt Lake of Sambhar, supplied the white marble; whilst Bhartpur furnished the red sandstone used in the construction of the palace of Akbar at Fatehpur Sikri and elsewhere. Jaipur and Ajmir supplied the coloured marbles, Jessalmir the nummulitic



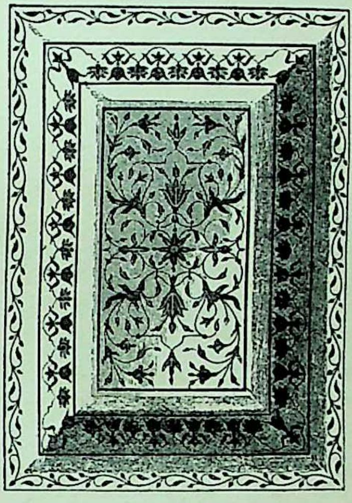
GRAND AVENUE OF THE TAJ, AGRA.

limestones, and Cambay, with many other places, the semi-precious jaspers and other hard stones. Agra shared with Delhi the honour of being the capital of the empire, but only for short periods. Its highest glory was attained under Akbar and Jahangir from 1556 to 1627. That glory has departed, yet the city still remains as the most interesting locality in India.

The art industries of Agra include carving and inlaying of wood and stone, the manufacture of silk, gold and silver lace, embroidery and carpets, as well as swords and daggers, the blades for which are brought chiefly from Rampur. The drawing of gold and silver wire occupies a few artisans, whilst a small number of Kashmiri practise manuscript illumination, which was, in Akbar's time, highly artistic.

Lace-making, as we understand it in Europe, has been recently introduced amongst the native Christians of Madras; but the Indian lace, in which gold and silver wire are used, has been made in Agra from very early times. It still employs a large number of persons, who produce those thin-woven ribbons—*sarpech*—in cloth of gold, which are worn by bridegrooms on their wedding day, for, though the *sarpech* appertains to the king, they, as kings for a day, bedeck their heads with the royal emblems. The borders of *dhotis* and *saris* are often made of lace. The *dhoti* is a loin-cloth worn by men, being usually a long piece which is passed round the loins and between the legs, then tucked in at the waist so as to show the ornamented ends. The *sari*, the principal garment of Hindu women, is one long piece of cotton or silk worn round the waist, with one end falling to the feet, and the other crossed over the bosom, shoulder and head, so as to display the lace borders.

Throughout the country, and especially in those old cities under Mohammedan rule, like Agra, gold and silver wire, thread, tinsels and spangles gave employment to many persons, and in some parts the manufacture is still maintained. The process of drawing a metal rod through a series of holes on a stout steel plate, each succeeding hole being narrower and finer than the one used before, is not easy, yet the *tarkash*, by the aid of a single apparatus, reduces the wire to the ordinary small size. If greater tenuity is desired, the *kataga*, or fine wire-drawer, by a still more simple apparatus, produces wire of four gauges, the coarsest being for the making of spangles, the next size being for embroidery, the third for borders and edgings, and the finest of all for the thinnest and lightest fabrics. These wires may be flattened by hammering. They are composed of silver, or an alloy of silver and copper, and the gold thread consists of a round pencil or rod of silver, covered with a thin plate of gold, which give a pale yellowish or rich gold-red colour, according to the quantity of gold in the plate. It is remarkable that, however fine the thread may be, the gold surface remains unchanged in colour. When the flattened wire is twisted on to a fine red silk, gold or silver thread for embroidery is produced. False wire and thread are produced from copper, gilt. At the present time the import of cheap imitations has an injurious effect upon the manufacture, for, though labour is cheap, the price of gold and silver prevents the lowering of the price of the genuine wire, which is mainly produced at Lahore, Delhi, Agra, Benares, Burhanpur and two or three other towns.


INLAID WORK. AGRA.

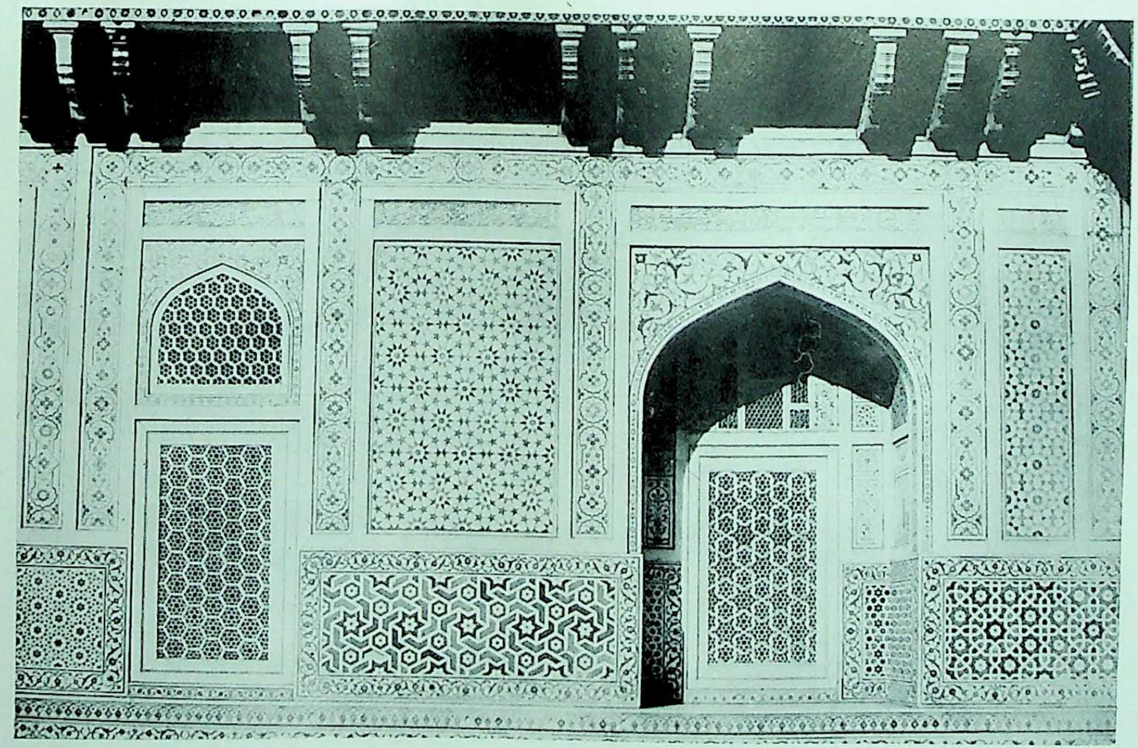
The inlaid marble of Agra is rather *pietra dura* than ordinary mosaic work, for the hard stones—jasper, heliotrope, cornelian, chalcedony and the like—upon the white marble ground resemble mosaic paintings, even when employed in the decoration of plates, cups, boxes, and other small objects. The constant inspiration that should come from the Taj Mahal appears to have lost its power, judging by the pieces which we have seen, which were decidedly poorer than those from modern Italy. They could not compare with those fine old Florentine specimens which have recently been offered at public auction.

Tradition ascribes the introduction of this style of marble decoration to Austin, or Augustin de Bordeaux, who, after defrauding several of the princes of Europe by means of false gems, which he fabricated with great skill, found an asylum and a fortune at Agra, by favour of Shah Jahan. His work is at its best in the Taj Mahal, and in Delhi we shall find more of it. Another tradition states that Isa Mohammed Effendi, a Turk sent to Shah Jahan from the Sultan of Turkey, designed the famous tomb. Could western hands have executed the variegated *pietra dura* arabesques with undulating line and blooming flower which form the beautiful decoration of its tombs? Perhaps they might have set the patterns for the natives to copy.

> " O'er-flowered upon white marble with bright sprays
> And coloured buds and blooms, posies of Death
> Softly enamelled."

Information of undeniable authenticity is wanting, and we are left in doubt as to the originator of this and many other of the Indian fine arts which now have ceased to exhibit anything more than cleverness in copying old designs and European importations.

Striped and checked silk cloths—*susi* and *gulbadan*—are industries which employ some three hundred men and



A BEAUTIFUL WALL AND SCREEN, IN THE BEST AGRA STYLE, INSIDE THE GATEWAY OF THE ZANANA, RAMPUR.

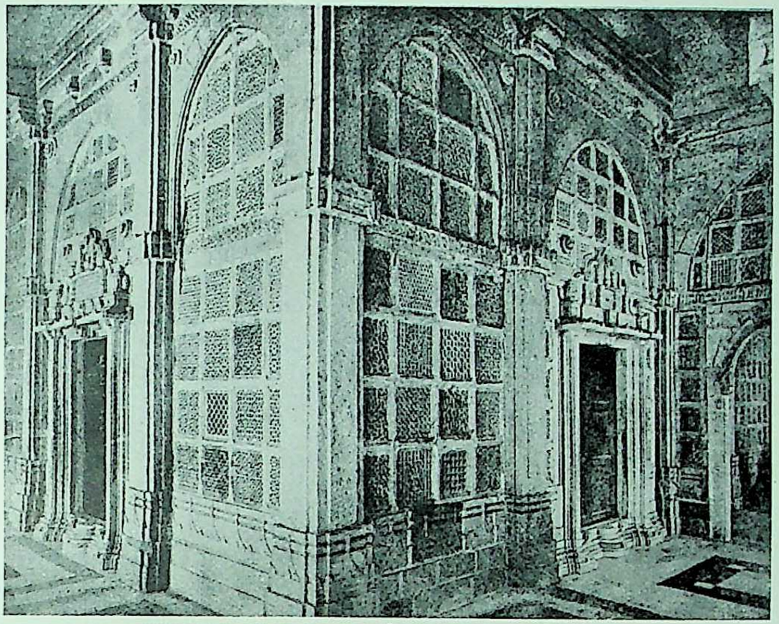
women; but European competition is affecting the production of these and the *izarbands*, or silk girdles, too, causing a falling off in the output, which has for centuries supplied Rajputana and Central India. Hukka pipes are extensively embroidered still, but false lace and gilt-wire threads are threatening this as well as many other branches of art, though the demand for cheap curios is responsible for much of the inferior work. The tourist visiting Agra sets out to purchase lacquered ware, embroidery, silk fabrics and other ornamental productions which are plentiful in the city; and as a rule he delights in bargains, though the bargains he secures are not delightful afterwards. The carpets woven in the Central prison are amongst the best which are now produced in India. Owing to the cost of the fine material used in their manufacture, they are not cheap. Further mention of Agra carpets will be found in the chapter on carpets.

CHAPTER X

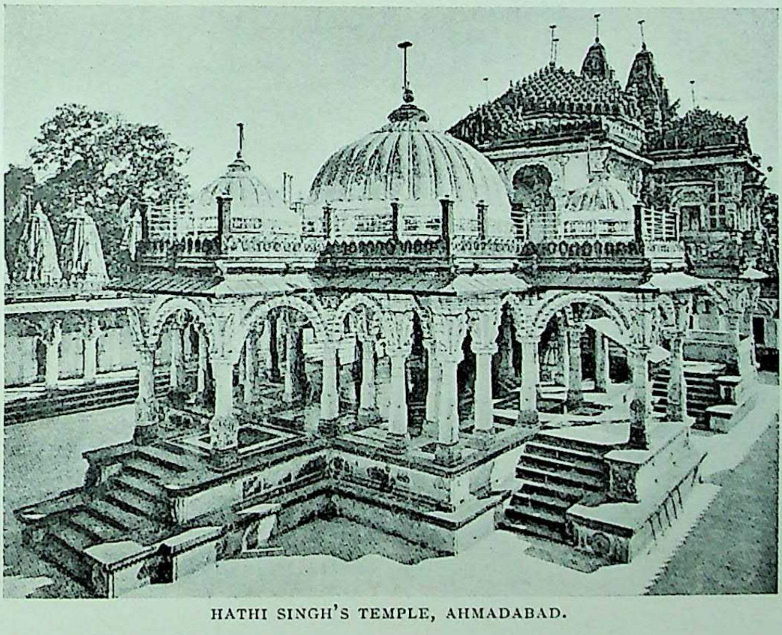
AHMADABAD AND ITS ANCIENT ARCHITECTURE

AHMAD SHAH, King of Gujarat in A.D. 1412, though a very zealous Moslem, very diligent in destroying temples and building mosques, was far less bitter against the Hindus than his predecessor, Mozuffer I, the founder of the dynasty, had been, for the latter forsook his own creed to embrace Islamism and became notorious for his enmity to all who still held the beliefs he had renounced. In Ahmad's reign, Hindus were raised to nobility, others were employed as officers of the government in spite of long opposition. This king built the fortified town of Ahmadnagar, and founded Ahmadabad, thenceforward his capital. It became the greatest city in Western India, especially under the Mogul emperors, until early in the eighteenth century, when it began to decline in importance, passing under British rule in 1818. Now it is only the chief town of a Collectorate, or district of Bombay. Its fame mainly rests upon three possessions; a mosque, a well, and a modern Jain temple, though there are other architectural remains representing distinct types of Mohammedan art, covering a period of a hundred and sixty years from Ahmad Shah's accession, and embodying the Hindu style of Indo-Saracenic building construction, especially in the palaces and civil buildings, which are almost purely Hindu, though Jain architecture is scarcely less prominent.

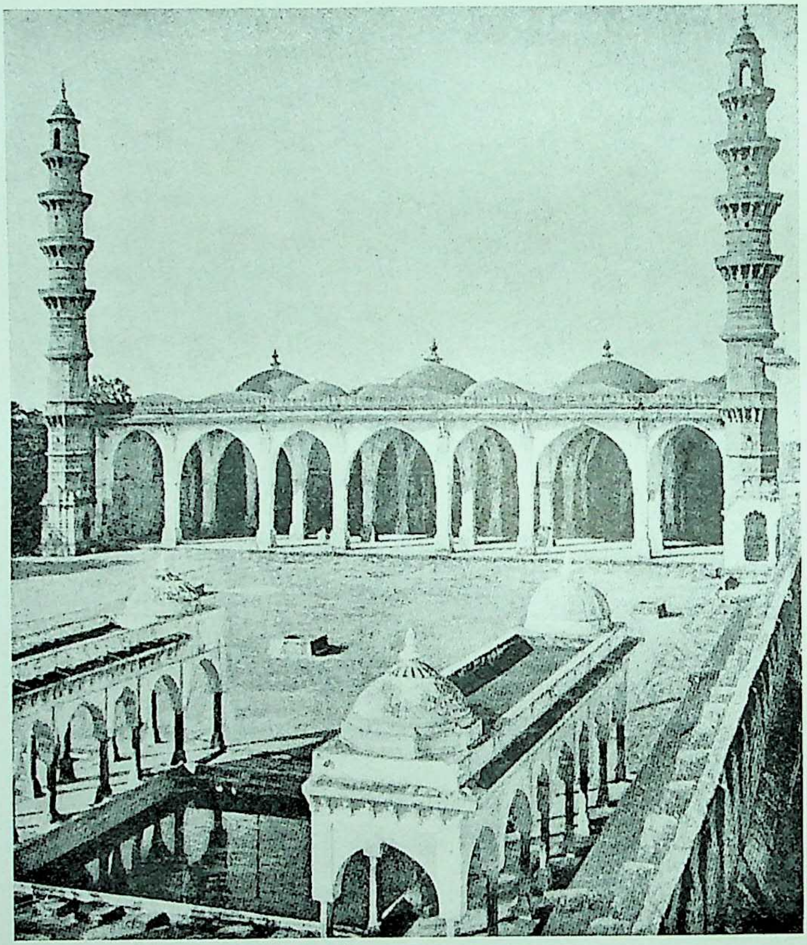
We can conceive that the followers of Mohammed might spare the Hindu tombs in their iconoclastic fury,



INTERIOR OF SHAH ALAM'S MOSQUE. AHMADABAD.



HATHI SINGH'S TEMPLE, AHMADABAD.

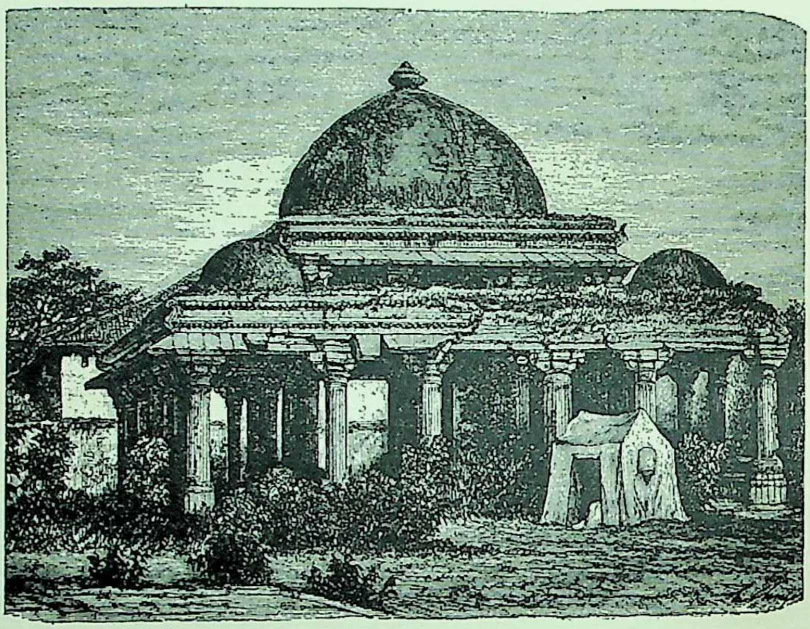


SHAH ALAM'S MOSQUE, AHMADABAD.

but not the temples. When these were not utterly destroyed their materials were so rearranged that many of the mosques were adapted from them, and improved by the addition of minarets, such as are to be seen at Ahmadabad as part of the mosques, built into their walls. Instead of the image niches of the Hindu temples, arched tracery panels were used in a very effective scheme of decoration, which included perforated latticed stone screens, filling the arches and the spaces between the pillars. In the beauty and delicacy of this cut-stone screen work, really a stone trellis, is seen one of the characteristics of the Ahmadabad mosques. Another is to be found in the form and rich decoration of the minarets, whilst a third is shown in the way they are lighted by making the central dome higher than those at the side ; by setting a double row of dwarf columns on the side roofs ; and by adding in front of these columns a balustrade finely ornamented, or a beautiful stone screen of carved trellis-work, which forms a clerestory through which a subdued light passes to the interior of the dome whilst, at the same time, perfect ventilation is secured. The consensus of opinion from writers who have visited India is remarkable in advising travellers to include this place in their itinerary.

For his public worship, the Mohammedan requires a tank for his ablutions, covered cloisters for his shelter, a *mihrab* or niche in the wall of the mosque to mark the *kiblah*, or direction of the Kaaba, towards which he turns when praying, a pulpit for the sermon on Fridays, a platform where the priest intones the prayers and reads aloud the Koran, and a high tower or minaret for the muezzin or public crier who calls the faithful to prayer at the appointed hours. In mosques having no minaret these announcements are made from one side. The first mosque built by Ahmad Shah, in 1414, for his own use, was constructed from the materials taken from the Hindu temples which he had destroyed, the rows of pillars in it, and the carving bearing evidence of their origin. Then, within the next ten years, the Jami Masjid was erected, which has been described as one of the most beautiful mosques in the East, though, even in Ahmadabad, there are others of almost equal excellence.

Shah Alam's mosque is one of these, being a group of buildings including a tank, a tomb, and a large hall, in an enclosure surrounded by a high wall. It was erected by Taj Khan Nariali, a noble, to receive the remains of Shah Alam, an eminent teacher of the Mohammedan religion, who died in 1475. At the entrance of the building two plain gateways lead into the enclosure, on the right being a small tank, and on the left the tomb. In the seventeenth century the dome was ornamented with gold and precious stones by Asaf Khan, but these have dis-



THE RÂNI-KA-RAUZAH, TOMB OF THE QUEENS, AHMADABAD.

appeared, though the black and white marble floor remains almost intact. A magnificent shawl is spread over the tomb of the saint, who is still very highly venerated. The front of the mosque has seven arches alternately wide and narrow, flanked by two magnificent minarets finely carved.

Rani Sipri's tomb furnishes a striking contrast. She was the daughter-in-law of Ahmad Shah, and she built the mosque and the tomb during her own lifetime, as was frequently done. Not a single arch is employed in the tomb either for construction or ornament, yet there is scarcely another building in Ahmadabad which is more attractive and interesting. Like the mosque, it is made of red sandstone, and the pierced stone trellis-work is of much merit. In this it resembles some of the trellis-work of Shah Alam's mosque, for, in both, the pierced designs are framed in rectangular frames of stone. In Sidi Said's mosque a much more elaborate style of carving in perforated marble is carried out, the whole arch or window representing a conventional treatment of trees and flowers in a complex design executed with astonishing ability.

Amongst the other buildings, the modern Jain temple, designed by Premchund Jalat by order of Hathi Singh, a rich merchant, dates only from 1845. It is dedicated to Dharusnath, one of the twenty-four Jain saints. Round the corridor are fifty-two chapels, each with a dome and containing an image in marble of one of the saints. The inner central shrine, circular in form, contains three cells, in each of which is a figure of Dharusnath. The cost of this temple was ten lakhs of rupees, or about £100,000. It forms a remarkable comment upon the modern development of Jainism, which, like Buddhism, was a schism from the old Brahmanism. Though the profession of Buddhism has for the most part passed away from India, it has left its mark upon modern Brahmanism, with which present-day Jainism is closely allied. In fact, the Jains may be described as a caste with certain distinctive practices. They will not take the life of any animal; so Ahmadabad is the paradise of insects, birds, squirrels, monkeys, etc. Then their women are compelled to take part in certain pilgrimages. Once every three years, for instance, they walk barefoot round the city, bathing and worshipping at many places on the river's bank. This pilgrimage occupies the whole day, during which the pilgrims fast until next morning, when, after feeding the Brahmans, it is lawful for them to break their fast. The start is made from Dada Harir's Well, a curious and elaborate building, erected in 1485 by a lady of Mahomet Begada's household, who spent three lakhs of rupees upon it. But considerations of space forbid further reference to Ahmadabad's temples and worship; we turn to its art industries, to find they are not flourishing as they once were.

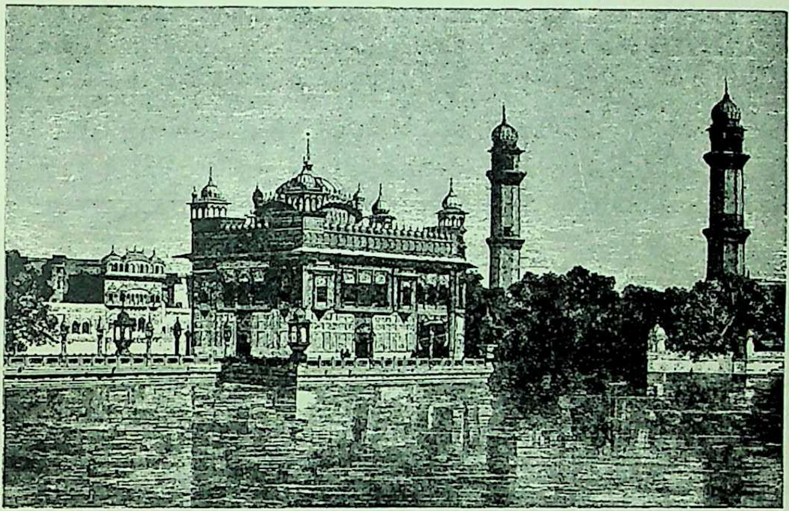
The plate made here was once famous, but now it is included with the productions of other towns in Gujarat under the name of Kach silver ware. The articles made at Bombay, Poona and Ahmadnagar have the same general name. Modern arms of quaint and varied shapes copied from the standard patterns in use from time immemorial are also Kach, though Ahmadabad produces shields to supply a demand from Europe, and it is one of the principal places where sandalwood carving is carried on. Sir George Birdwood says: "The Ahmadabad work, while in flat relief, is deeply cut, and the subjects are mixed, floral and mythological; for instance, Krishna and the *gopis*, represented not architecturally, as in Canara carving, but naturally, disporting themselves in a luxuriant wood, in which each tree, while treated conventionally, and running into the general floral decoration, can be distinctly recognised. A line is drawn below the wood, and, through the compartment thus formed, a river is represented flowing, as on Greek coins, by an undulating band, on which tortoises, fishes and water-fowl are carved in half relief." Ahmadabad shares in the manufacture of Bombay inlaid work on wood. The inlay is made up of tin wire, sandalwood, ebony, brazil wood, ivory, both white and stained green, and stag-horn. These are arranged in rods, like Tonbridge ware, which, when cut across, make very thin boards forming a veneer for the glove-boxes, etc., with which we are familiar. Fine and common textile goods are here made, and a few looms produce modern carpets.

CHAPTER XI

AMRITSAR, THE CITY OF THE POOL

AMRITSAR, in the Panjab, is a very wealthy and thriving city, whose Golden Temple forms its chief attraction, as it is the most sacred shrine of the Sikhs, who, from 1764, became the ruling power in that country between the Sutlej and Jamna rivers, where the Afghans had established themselves a few years previously. The Sikhs were originally a religious sect, founded early in the sixteenth century by Nanak, a reformer of Hinduism. But political power enabled Ranjit Singh to establish a kingdom as a military commonwealth, or *Khalsa*. The creed as taught in the Adi-Granth, or Sikh scriptures, combines the teachings of the Persian sufis with those of Hinduism, rejecting caste, and enjoining purity of life. Hence results a form of pantheism without idolatry, and with a disciplinary tie which found expression when Har Govind, in 1606, became the first warrior leader, still more when Ranjit Singh, two centuries later, having subdued all of the Sikh confederacies, or *miols*, rose to be the most prominent ruler in India.

As soon as Bhanji Miol was defeated, in 1802, Ranjit seized the great shrine, which he roofed with gilded copper, whence comes its name, the Golden Temple. The illustrations show the remarkable buildings rising out of the tank, or "pool of immortality": hence the name Amritsar. All around this square pool rise the *bungahs* of the Sikh princes and chiefs, who are amongst the devout worshippers attending the services where the priest, sitting in the centre of the lower room of the Darbar Temple, reads the appointed portion of the Granth, and they chant with him verses from the same source. At the conclusion of this public worship each member of the congregation receives a cake (*karah prasad*), which has been consecrated. The original copy of the Granth is preserved in this temple, and this lower room is very beautifully ornamented with floral designs, etc., and carved. The rich colouring is admirable.



THE DARBAR TEMPLE AND LAKE OF IMMORTALITY, AMRITSAR.

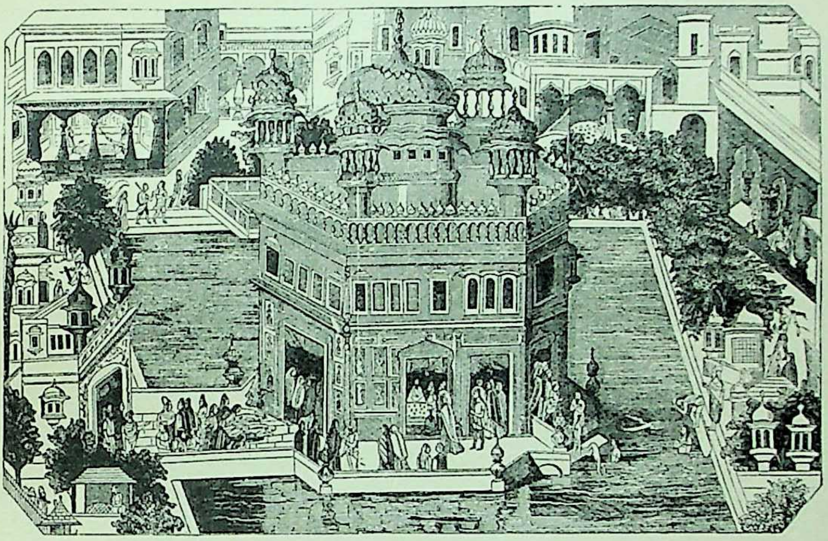
The Darbar Temple rises from a square platform in the middle of the lake, and to it entrance is obtained by a causeway, or pier, about 70 yards long, having nine gilt lamps on each side, which leads to the door where the official guide is provided, who will show the visitor over the building. From the lower room mentioned above steps lead up to the gallery round it, whilst still higher is the roof, with a small but richly decorated pavilion, whose sides are covered with verses from the Granth in the Panjabi language. It is the richness of the decoration, combined with the beauty of its position and surroundings, which make this temple so peculiarly attractive.

Returning from the temple to the gateway of the pier there is a room reached by steps, in which are shown the treasures contained in a large and valuable chest. There are three gilt maces, a *pankhah* and two *chauries*, all of which have gilt handles. A heavy gold canopy set with rubies, diamonds and emeralds, a gilt arch some six feet high, and a magnificent diamond diadem with ropes of pearls as pendants, add lustre to the processions when the Granth is carried in state. Near by is the Akal bungah, reached by more steps, which lead into a room where, in a gilt ark, are preserved other valued objects, including the sword of the Guru Har Govind, the first warlike leader. In the same coffer are kept the vessels used in the initiation ceremony, in the rite known as the *pahal*, or Sikh baptism.

Outside the square containing the tank and Darbar *mandir*, or temple, are situated the giant minars named Ram Garhiya minars. That on the north is open to visitors, who, on climbing a great number of steps, are rewarded by a wonderful series of scenes in which figure towers, palaces and pavilions, gardens and groves with a mosque here and there. The Baba Atal minar is still grander in size and beauty. It is built over the tomb of Atal, son of the sixth Guru, who died in 1628, laying down his life because his father reproved him for misusing his miraculous powers, and thus he made atonement for his fault.

Four miles from Amritsar is the Sikh temple of Taran Taran, which was built in honour of the fourth Guru, Ram Das, in 1768, who, if he did not actually found the city of the pool of immortality, beautified it very considerably. This memorial of brick and white stone has its roof covered with sheets of copper and stands on the side of a large tank. Other Gurus have memorials in the Amritsar district: the second, Angad, is commemorated by a building erected in 1815 by Ranjit Singh at a spot nine miles from Taran Taran; the third, Amr Das, in 1750, built a Sikh temple at Gurdwarah with a large well reached by descending eighty-four steps.

Returning to Amritsar, which is the centre of Sikh education, on the north side is the garden of Rambagh, which was enclosed by Ranjit Singh, who erected buildings in it for himself and his courtiers when they visited the city. These buildings are now used for purposes of government, and the gardens are open to the public. Much more should be said of the attractions of Amritsar, but it has a further call upon our attention because of its position as a manufacturing centre, being one of the most important cities commercially, one of the very few, indeed, which still carry on an open market in the great



THE GOLDEN TEMPLE, THE SACRED POOL, AND A PART OF THE CITY OF AMRITSAR.

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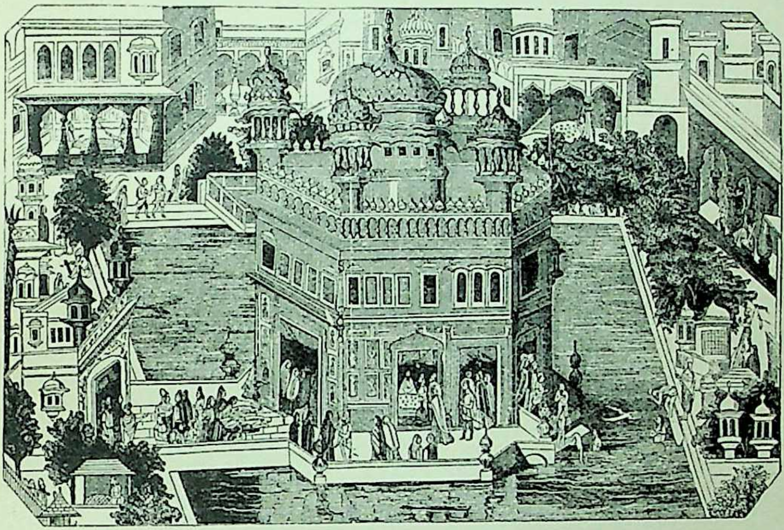


THE GOLDEN TEMPLE, THE SACRED POOL, AND A PART OF THE CITY OF AMRITSAR.

serai, which, during the annual fair, is visited by merchants from many parts.

The articles made here include most of those which distinguish Indian art industry, as well as many for everyday use. Perhaps in painting the ceiling work at Amritsar is amongst the best in the country, being generally in water-colours, protected by a coat of varnish. Then many are employed in the carving of stone, wood and ivory, and in the manufacture of copper vessels, engraved and tinned. These are in the Kashmir style, which was introduced by the Kashmiris who settled in the city. The articles chiefly made are circular dishes and panels of *repoussé* copper work, with designs in foliage, imitating those found in the Golden Temple. Close by, at Jandiala, a considerable quantity of brass ware is cast, which finds its way to Amritsar for sale. The casting is good, but the pieces are plainer than those coming from Riwari and Jagadhri, or even than those made by the braziers of Amritsar itself, though they are few in number. Those who practise chasing may, on occasion, work on silver or even gold.

What may be termed the chief manufacture is shawl-making. We should expect that the Kashmiris, who came from the country where this art of weaving was of so much importance, would bring it with them. They did so, but Mr. Kipling says: "The introduction of the aniline dyes has done a great deal to injure the design and appearance of shawls, especially the coarse crimson known as magenta shawl. Weaving is carried on in Amritsar, where, however, the Changthan stout wool is obtained, and not the first quality, which never leaves Kashmir." The fashion, which was prevalent in England in Victorian days, of wearing shawls has passed, and very fine specimens only realise a poor price, and are exceedingly difficult to sell. *Gulbadan* silk in gay colours, always striped, occupies many busy workers, though the quality of their fabrics has suffered a deterioration. What is wanted is not so much a lustred surface on the material, but a stiff, firm stuff, with a downy feel in stripes of green and crimson, lilac and scarlet, or yellow and crimson, suited for native wear. Woollen goods are also made.

Amritsar carpets are woven by Kashmiris, and, like the other work of these people, they resemble the productions of their home land, though a firm recently established works for the London market, and Mr. Caine says of it: "I have seen no worthier results in any of the carpet manufactories I have visited up and down India. No better opportunity will present itself to the traveller for studying this artistic and peculiarly Indian loom-work than this particular factory at Amritsar." Wherever the manufacture of pile carpets forms anything like an important industry, rugs and coverings for small seats are included in it. Of these the Moslem rugs, called *jai-namaz*, which are spread for prayers, are often very elaborate. Only a few words are needed to note that ornamental furniture has its place amongst the industries of the Panjab, the European style being adopted for goods made for export. As a rule, the natives of India use but little, except carpets, hangings, and *masnads*.

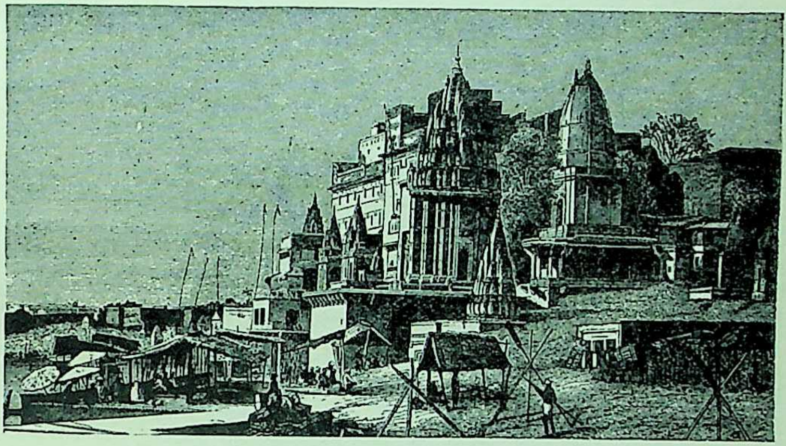
CHAPTER XII

BENARES, THE HOLY CITY

BENARES is the mother-city of the Hindus, whose origin is lost amongst their myths, through which, indeed, it owes much of its sanctity. That this is so may be gathered from the following legendary account of it from a Brahmanic source, which illustrates the *viva voce* teaching in which the priestly class excels.

"It is commonly thought by Christians, Mohammedans, and others, that this Holy City of Kasi rests upon a portion of this earth, but such an opinion is altogether erroneous. The world itself, since the day of its creation, has remained supported upon the thousand heads of the serpent Ananta [eternity], and so it will continue to be upheld until the command of Brahma shall be proclaimed for it to be for ever enveloped in the coils of that interminable deity. Now, when the judgment takes place, the City of Kasi, with a circumference of seven *kos* [about ten miles] from its centre, will alone remain firm; for it rests not upon the heads of Ananta, but is fixed upon the three points of the trident of Siva, or Mahadeo, to whose care it will be entrusted. All who now die within its walls are blessed, and those who are found within it on that eventful day shall be blessed a thousand-fold.

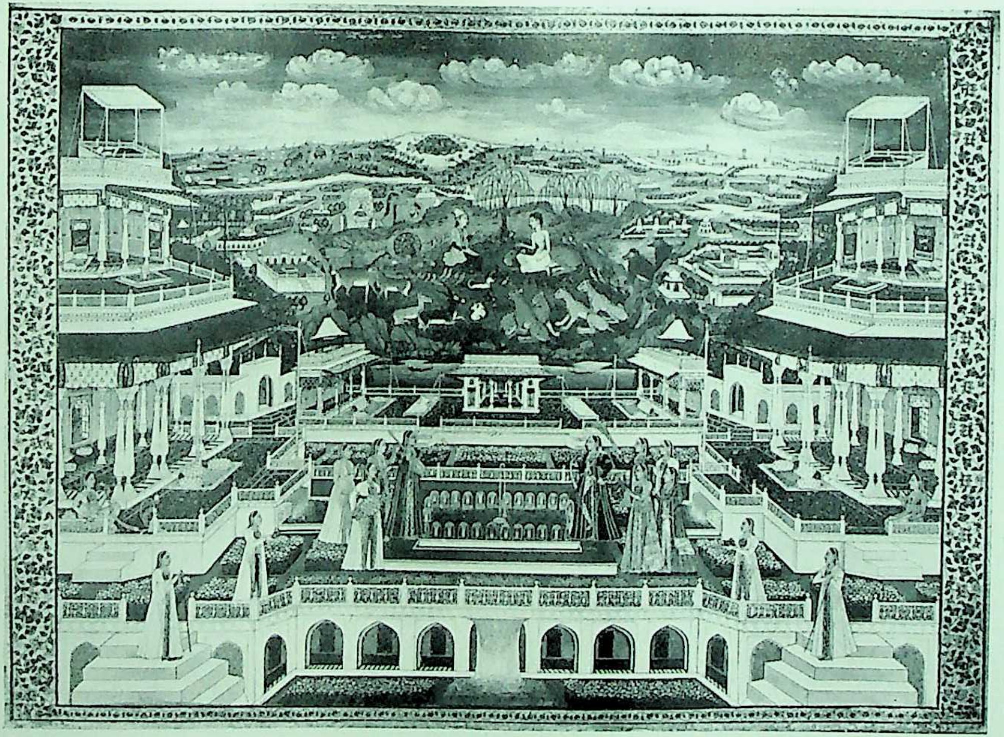
"Ages before the Mohammedan conquest of this city by Sultan Mohammed, which happened in the eleventh century; ages before it was made subservient to the Patans, which was a hundred centuries earlier; ages before Kasi was the second capital of the Hindoo kingdom of Kanaoj, which was the case a hundred centuries before that ; ages before history has any record, Siva built this wonderful city—of the purest gold, and all its temples of precious stones ; but, alas ! the iniquity of man contaminates and destroys the beauty of everything divine ; in consequence of the heinous sins of the people, the precious material of this sacred place was deteriorated, and eventually changed into stone, by permission of the founder, Siva. No sooner had this been effected than Vyasa, that godlike sage, who with infinite wisdom compiled the sacred Vedas, having conceived a jealousy for the renown and splendour of Siva's glorious city, encouraged by the fall of its magnificence, came hastily with his followers and a large company of workmen, and encamped upon the bank of the Ganges, immediately opposite to Benares ; and then and there proclaimed his design of building a more splendid city than the favourite of the god Siva, which it should eclipse and eventually swallow up, even though the new city should be suspended over the Ganges bed. This loud proclamation Vyasa caused to be sounded abroad for the purpose of alluring from Kasi



TEMPLES IN BENARES.

the skilful craftsmen and artificers, for the more perfect execution of his design. Siva was not deaf to the news which threatened to destroy his capital, but, being unwilling openly to oppose the schemes of Vyasa, to whom he was otherwise greatly indebted, he commissioned his first-born son, Genesa, the god of wisdom and artifice, to undermine and subvert the plots of his new enemy.

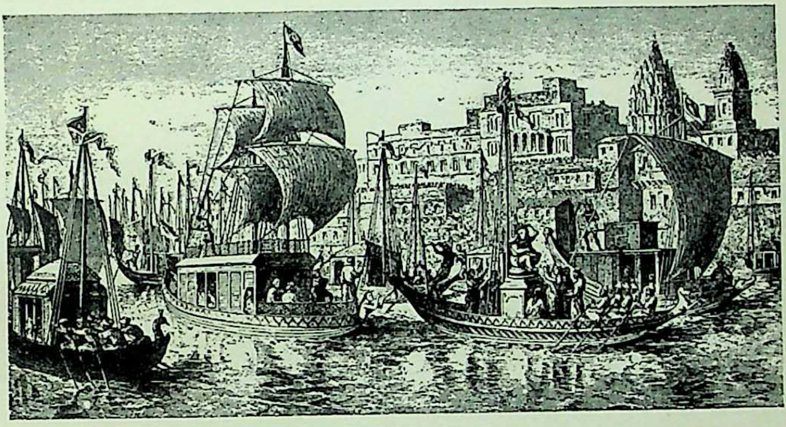
"Genesa, having entered the camp of the sage Vyasa as an idler and one seeking employment, offered his services as a labourer upon this great undertaking; but Vyasa, beholding the exceeding skill and shrewdness of the newcomer, took him into his favour, explained to him his designs, and sought his counsel in all difficulties. Thus Genesa made himself fully acquainted with the intentions of the projector, and, finding that nothing short of destruction to Kasi would satisfy his inordinate jealousy, he so perplexed his master with abstruse and insolvable propositions, that Vyasa became displeased, and could not restrain himself from giving vent to his wrath in words of anger and opprobrium. This was the exact purpose of Genesa's behaviour, he being well persuaded that 'with the wise man, impatience is the commencement of folly.' He therefore continued daily to renew his questions, and sorely vexed his master, until at last, he inquired what reward would be granted by the great Brahma, in the next world, to those who should be born, or those who should die, within the new city. To this the venerable Vyasa could make no reply; he was conscious that he could not with truth make any promises in the name of the great Brahma, his design having commenced without his divine command; and he did not dare to declare that no reward was allotted for such of his people, lest they should desert his newly raised walls and return to the chosen city of Siva; so he held his peace. But the cunning Genesa, having thus perplexed the sage, continued during seven days to follow him with importunity for an answer, in



BIRD'S-EYE VIEW OF A PALACE WITH A REPRESENTATION OF "THE LAST MEETING OF LAILA AND MAJNUM" IN THE DISTANCE. RAJPUT (JAIPUR SCHOOL: SIGNED BY THE ARTIST, FAIZ ULLAH), NINETEENTH CENTURY.

presence of the assembled throng; and this pertinacious behaviour of the disguised god of wisdom so exasperated Vyasa that at last, in a sudden ebullition of wrath, he declared that after death their souls would transmigrate, and reappear upon earth in the forms of asses. This so terrified all the people and the workmen that they immediately deserted the city, nor could any be prevailed upon to complete it.

"The walls and foundations of the palaces and temples remain to this day upon the opposite bank, and are called the Shahur of Vyasa Kasi. Siva, being thus relieved from his presumptuous rival, promised to restore his city to its pristine magnificence if the inhabitants would resume their original purity of life; but they did not heed his wishes, nor cease their evil practices, and thus they have continued to live through successive generations, the countenance of the god Siva being half averted from them. Lately, as it may be seen, the excesses and wickedness of the inhabitants are again increasing, and now the indignant Siva is beginning to display his anger by turning the stone edifices into huts of mud and thatch."

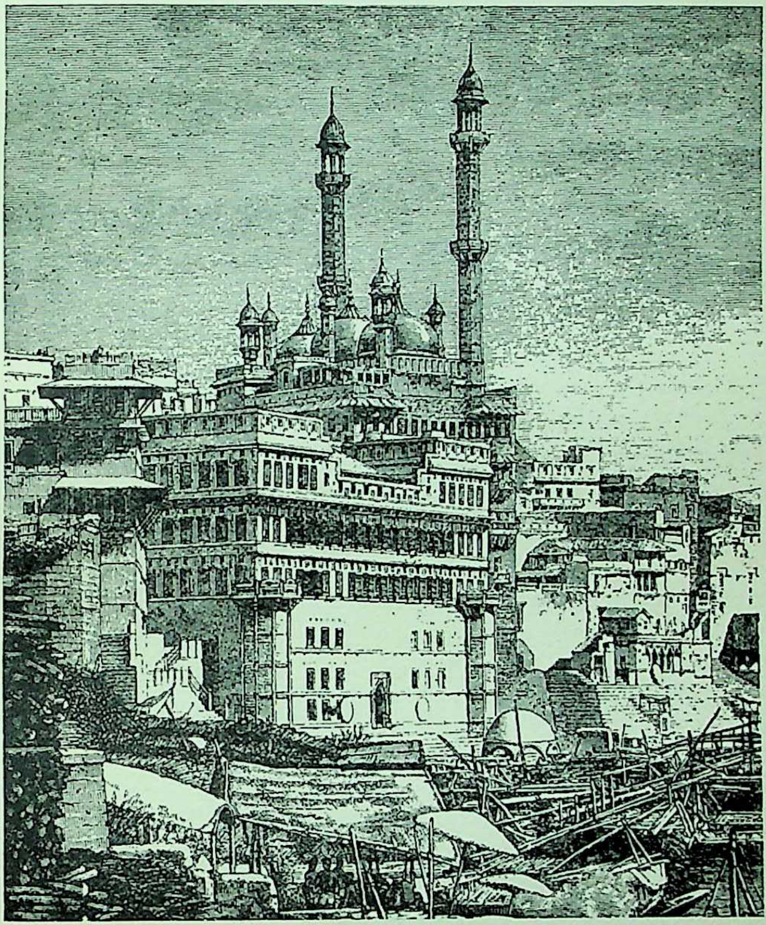


FEAST OF GANESA, BENARES.

Because of its sacred character, which, of itself, is so old as to be lost in mists of Aryan civilisation, and because of its position upon the most holy of holy rivers, the Ganges, the devout Hindu makes his pilgrimage to Benares, happy to drink its precious water, to bathe in it, and, most blessed of all, to be cremated on its banks, so that his ashes, cast into the sin-cleansing stream, might rest where the ever-flowing waters whispered of all that made life worth living, not of that life which had passed away, but of that new life towards which the pilgrim, always straining forward, sustained by hope inspired by religion, raised his eyes, whilst he lifted his heart in adoration of the gods in whom he trusted, and, in the meantime, he reverenced their ministers, who taught that to die was only to be regenerated in a new form.

Therefore, though Aurangzeb's towering mosque out-tops the thousand four hundred Hindu temples, even at its base are the bathing and burning ghats which are alive with pilgrims bent upon the purifications which form part of their worship of Siva, the Destroyer, and of his son, Ganesa, the god of wisdom. To them the greater part of the temples are dedicated; but the other gods in the pantheon are not forgotten: there are temples to all of them where crowds of worshippers receive the ministrations of multitudes of Brahman priests in the company of those sacred bulls and cows which are, everywhere, treated with the most careful consideration. Only the infidel is barred; he may not enter the temple to witness the services in which Siva receives divine honours, mainly in his twofold character of Destroyer and Creator. He is the god of the *yogis*, or ascetics, and of the fakirs.

He is Death, armed with his trident and decorated with a necklace of skulls. He is the Regenerator whose symbols are the *nandi*, or bull, and the phallus, and whose crown is the moon. At Benares the famous Golden Temple is supreme as the "Holiest of all." When the gods and demons churned the ocean Siva swallowed the resultant poison, and this temple is dedicated to him as Bisheshwar, the poison god. Three towers which



MOSQUE OF AURANGZEB, BENARES.

almost fill a quadrangle form the most striking features of the building, the highest being fifty-one feet high. These are all covered with gold plates over others of copper which rest upon the stones, which between the Bisheshwar and Mahadeo towers are carved into a framework supporting nine bells. Aurangzeb built a small mosque close by, on the ruins of an old Hindu temple, which has kept alive a keen animosity between Moslem and Hindu. The latter will not allow entrance by the front of the mosque, which is in their courtyard. Between the two buildings is the famous Gyan Kup, or Well of Knowledge, which is specially sanctified, because a priest of the old temple saved from it the image of Siva by throwing it into this well.

Aurangzeb destroyed many temples. Upon the site of one dedicated to Madkava, or Krishna, he built that famous mosque, "the Minarets," so called from the two tall and graceful turrets which rise some 250 feet above the river, and form the most conspicuous feature of the district. The roof of the mosque, 45 feet from the ground, is surmounted in the centre by a bulbous dome, and the minarets, like galleried lighthouses, taper upwards, high above the temples, and the houses of the rajahs whose bathing-ghats testify to their zeal for their faith. But we must turn from this, also from the multitudinous shrines in honour of the Sun, Ganesa, Hanuman the monkey-god, and others; from the ghats, with their beautiful temples; and from much besides, which in Benares attracts the visitors, to consider its famous art industries.

In Northern India the gold and silver brocades of Benares have long been famous, and it would not be claiming too much to say that their fame has spread all over the world, so that fine old specimens are eagerly sought at high prices. The modern work costs 245 rupees a yard in the city, where upwards of 2,750 workmen find employment in the manufacture of silk fabrics and gold and silver brocades. These brocades consist of silk woven with threads of the precious metals, practically forming with them a cloth of gold or silver, known as kincob (*kinkhab*) of which the varieties are numerous.

Some are *couleur de rose*, others are purple, black or white. The patterns have characteristics which separate them into classes, the spangled being known as *butedar*, scrolls of foliage and flowers as *beldar* and the hunting scenes as *shikargah*. Imitation gold and silver kincobs are imported. The metal employed is not silver, neither is it silver plated with gold, as is shown in the wire-drawing process ; it is only copper wire plated by electro process, which is a very different thing.

Kincobs were in former days used for the clothing of the rich, both men and women ; but English influence has modified the tastes of the people, at least outside the *zanana*. Even the men who can afford rich brocades now prefer greater freedom from excessive adornment, whilst those who have to keep up appearances are glad of the relief from excessive expenditure. Thus it happens that the demand for these gorgeous brocades is decreasing in proportion as western education is spreading, and, except for ceremonial dresses, probably the manufacture will either die out or be confined to such centres as Benares and Ahmadabad, which have long been far above all others in the production of the rich stuffs, with Surat, perhaps, next in importance. Probably the lesser use of this gold and silver brocade will be maintained as in the borders of superior fabrics made of silk or cotton, and in the *lungis*, which are the long strips used for turbans, scarves, etc., the decorated end of the turban being both becoming and picturesque when allowed to hang behind.

Benares *saris* still maintain their old reputation, especially the fabrics with gold and silver flowers embroidered. But the plain *saris*, the sheets worn as shawls (*dopattas*), the *sangi*, or silk piece for women's under-garments, the *gulbadan* (silk for trousers), and the *rumals*, or handkerchiefs, etc., have an important position in the manufacture. In the jails of the city carpets are made for which the designs are copied usually from old Persian patterns, which are considered in the chapter on carpets. The other native manufactures are carried on with more or less success, though no specimen of the art of enamelling was sent to the Calcutta or to the Colonial and Indian Exhibitions. Yet we are told that in 1872 Benares stood next to Jaipur in that art. It appears that what little is made is executed only after the order for it is given.

The brass ware, however, is among the most important of the industries. It has a reputation which began with a notice in the first number of the *Journal of Indian Art* written by Mr. Rivett-Cornac: " These gracefully shaped vases are chiefly to be met with in Benares, though they may be occasionally found in the bazars of other large cities. Until quite lately their significance had passed unnoticed. It is true that they were known to be engraved with what were supposed to be *Das Avatar*, the ten incarnations of Krishna [?]; but a hasty glance at the grotesque figures was all that was vouchsafed them, and the value of the vases lay more in their rich colouring and delicacy of outline than in any merit accorded to them on account of their ornamentation. One of the first was procured some ten years ago in Benares; a party had been up to explore the bazar, and we came upon these objects, then unknown. This first *chambri* was of beautiful workmanship, composed of alternate copper and brass diagonals and squares, each square or diagonal enclosing an engraving of one of the ten incarnations." In the chapter on Brass and Copper Wares the opinion expressed on exported brass is not so satisfactory.

Here we may mention again the *avatars* of Vishnu which form a favourite subject for the decoration of metals, precious and base. The first *avatar* represents Vishnu below the waist as a fish, the Fish *avatar*; the second as a tortoise; the third as a boar with the body of a man; the fourth is the horrible man-lion, Narasinha; the fifth is the dwarf; the sixth as Rama with the axe;

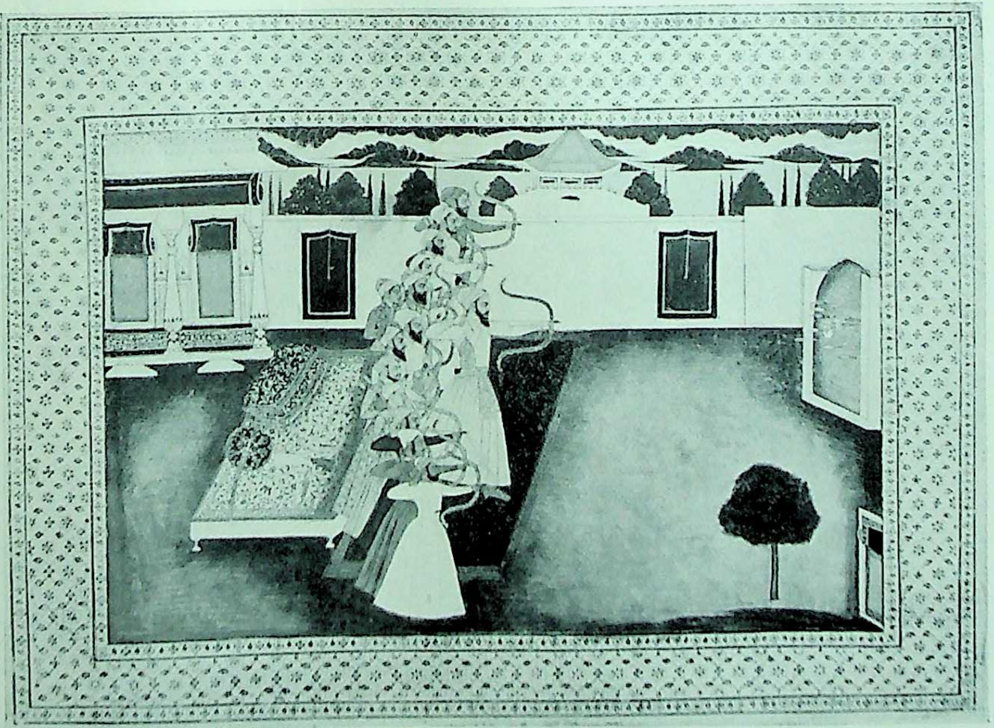
the seventh, Rama with the bow ; the eighth, as Krishna ; the ninth, as Buddha ; and the tenth, the future Vishnu as Kalki, who is to appear at the end of all things. As we have seen, the city of Benares has a multitude of temples, and perhaps Siva is more in favour for worship than Vishnu ; but the legends attached to Vishnu when he is Krishna are certainly very human in their interest, and so when he is Rama. The "Ramayana" is the great epic which deals with his adventures.

CHAPTER XIII

DELHI, THE IMPERIAL CITY

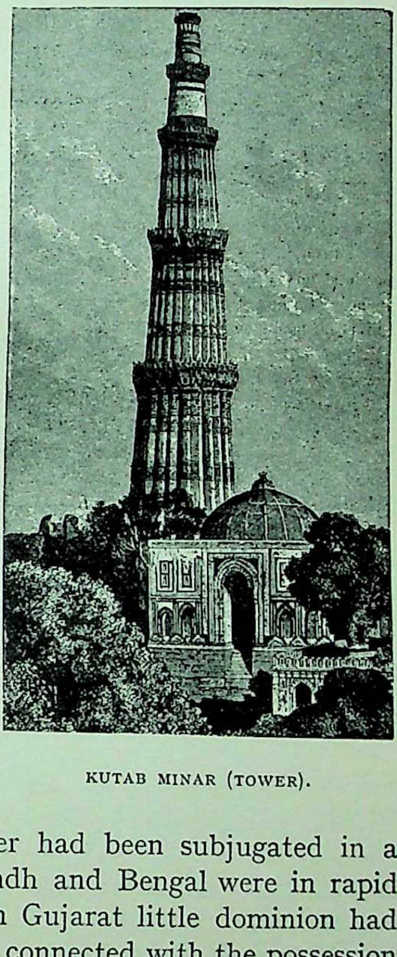
DELHI, the old capital of India from the time of the Slave Kings, has come back to its rightful position as the new capital. Time was when, long years ago, it lost, for a time, its proud pre-eminence through the whim of an Emperor, as when Mohammed of the house of Tughlak, in 1325, removed to Deogir, or to Daulatabad. For three reigns Agra held the premier place, and Gwalior once shared that honour with Delhi, and once held it alone. Then there came that long period when Calcutta was the metropolis, when to her crowded quays one-third of the whole trade of the country came, and when fine buildings sprang up throughout the city which justified its name as the " City of Palaces."

Delhi, the old Delhi, is a city of palaces too ; but they are in ruins. The new buildings will, no doubt, be worthy of praise, but we hope that Indian sentiment with regard to their architecture will find due place, and we could have wished that the best of the native architects might have been associated with their construction. In any case, renewed prosperity is assured to Delhi, and, amongst the delights which travellers will experience when they proceed there, will be the examination and study of its ancient palaces and mausoleums, its great forts and walls, its mosques and temples, and the ruins of seven ancient cities, such as Lalkot, Firuzabad and Indrapat. Scarcely any other city in the world can present greater architectural and historical interest.



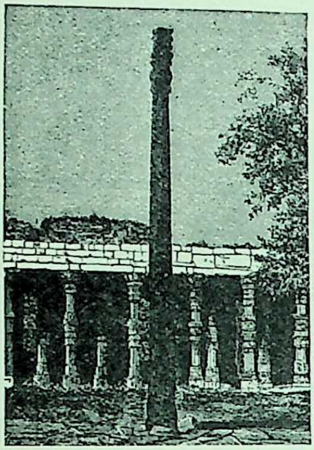
A ROYAL ARCHERY CONTEST. A MOGUL PRINCE WITH THIRTEEN COMPANIONS SHOOTING AT A TARGET IN THE PALACE COURTYARD. DELHI SCHOOL, C. 1800.

The old Hindu remains before the dynasty of the Slave Kings won the throne are mounds of ruins. In the "Mahabhârata" and the old traditions, a large and prosperous city is portrayed, which now lies low. But the monuments of the thirteenth-century Moslems remain, beginning with the wonderful tower, the Kutab Minar, which was commenced by Kutab-ud-din, who was the first of the Slave Kings, although he professed to be the general of his Sultan, Shahab-ud-din of the house of Ghor, at the time when the Minar was built. He was invested with the insignia of royalty by Mahmud in A.D. 1206, and thus began the dynasty named from the seat of government, the Slave Kings of Delhi. He was one of several Turki slaves, trained by Shahab, of whom three were governing extensive provinces at his death.



KUTAB MINAR (TOWER).

Excluding the Dakhan, Malwa and some contiguous districts, the whole of Hindustan proper had been subjugated in a greater or less degree; Sindh and Bengal were in rapid course of reduction, but in Gujarat little dominion had been acquired beyond that connected with the possession of the capital, which was retained only for a short time. Thus a Mogul Empire was established, of which the Indus formed the western boundary, though before this epoch "India" meant a much more extended area. The birth, then, of the empire was followed by that of Delhi. The old buildings bear testimony to the antiquity of the city, which owed much in later times to the Mogul Emperors.



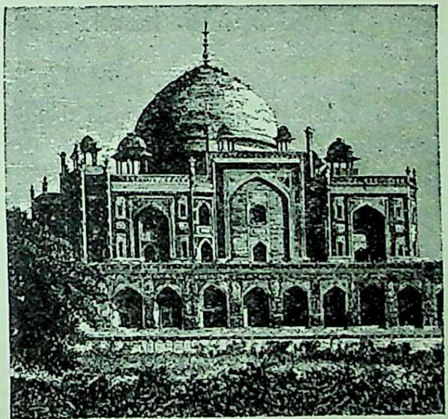
THE IRON COLUMN, MOSQUE OF KUTAB, DELHI.

Amongst them Shah Jahan stands first as adding to the splendours of the city. Humayun repaired the fort of Indrapat, which in 1540 was chosen by Shir Shah as the citadel of his new city. Next year he completed the mosque, the Kilah Kona Masjid, and a high building of octagonal shape still known as Shir Mandir, or Shir's Palace. Shah Jahan began the fort or palace which received the name Shahjahanabad, which is still given to the modern town, otherwise known as New Delhi. Old Delhi has ruins which cover an area of nearly thirty miles, and these exhibit very striking styles of architecture, Patan, Hindu and Mohammedan. It is eleven miles from the modern city.

The citadel, or King's Palace, has a magnificent gateway, once named the Lahore Gate, now known as the Victoria. This leads to the vast court of the palace through a bazaar, where the soldiers, who are lodged in the brick barracks inside, may purchase such stores, etc., as they require. Passing through a beautiful arcade, the *Diwan-i-Am*, or Public Hall of Audience, reveals red sandstone pillars, which form colonnades leading to a back wall, having the royal throne and canopy in *pietra dura* work upon white marble. Unfortunately, the decoration has been spoilt by thieves, who have taken away most of the inlaid stones.

The large hall, which is twenty-five feet high, is open on the three sides which contain the pillars. To the right of this building is the *Diwan-i-Khas*, the Private Hall, which is of white marble with *pietra dura* ornament. Here, again, are rows of pillars sustaining arches. The roof inside is coloured and gilt, but the silver plating which once covered it was carried off by the Mahrattas in 1760, so it is said, but history relates that, in 1771, Alum Shah, after placing himself under the protection of the British Governor, Lord Clive, and receiving no satisfaction from him, was aided by the Mahrattas, who restored to him the throne of his ancestors at Delhi. Furthermore, Sindhia, the great Mahratta chief, who had previously extended his power and possessions by conquests over the princes of Rajputana, was entrusted by Alum Shah with the command of the imperial army and the government of the provinces of Delhi and Agra.

Then there arose a formidable insurrection against Sindhia and the imperial government of India, headed by a Mohammedan noble, Ismael Beg, and a Rohilla chief, Kawdir, who gained possession of Delhi, drove out the Mahratta garrison, plundered the palace, and, having dethroned the Emperor and treated his family—wives, sons and daughters—with the greatest indignity, the chief put out the eyes of the unfortunate monarch with his dagger. This act disgusted his ally, Ismael Beg, who



MAUSOLEUM OF HUMAYUN, PLAIN OF DELHI.

withdrew his soldiers and joined Sindhia as he was approaching to relieve the capital. Gholam Kawdir, who had fled from Delhi, was pursued, overtaken, and put to death by order of Sindhia. Alum Shah, with great pomp, was again restored to the throne; but Delhi and Agra, with the greater part of the Doab, now passed into the hands of the Mahrattas, and the glory of the Great Moguls passed away for ever.

Delhi had suffered a greater calamity in 1739, when Nadir Shah, the Persian sovereign, having taken Cabul, advanced upon that city. Mohammed Shah, the Mogul Emperor, unable to withstand him, made his submission in person, a sad humiliation for a successor of the great Akbar. Side by side the two monarchs rode into the city, where Nadir Shah distributed his troops in various districts. This proceeding irritated the inhabitants, who, upon a rumour that Nadir had died suddenly, rose against the Persians and slew many of them. Whilst the fighting was at its height he rode from the palace gates, expecting to stop it; but when the people saw him alive their rage increased. Then he gave that awful command, which was to ruin that magnificent city which had so long been the pride of the East. The innocent suffered with the guilty in a general massacre.

Flames rose from many parts, 50,000 persons perished. The miserable Mohammed Shah, with tears streaming from his eyes, prayed, "Spare my people"; and the command to cease killing, given at once, was promptly obeyed. Depopulated and partly destroyed by fire, a further penalty was exacted. Every movable treasure was collected and carried off, gold and jewels, elephants, horses and camels, and that famous peacock throne which Austin de Bordeaux designed and executed for Shah Jahan at a cost variously given from £1,000,000 to £6,000,000 sterling. Descriptions of the throne picture it as a perfect blaze of rubies, emeralds and diamonds set in gold. All of the ground-work was solid gold, the seat, six feet by four, the six great legs, the canopy and its pillars, and the two birds as large as life. The precious jewels set in them gave nature's colours in pearls, sapphires, rubies, emeralds, diamonds, and the like.

The beautiful empty casket, the Diwan-i-Khas, remains. Over the arches at the north and south are inscribed, in Persian, the famous couplet which means:

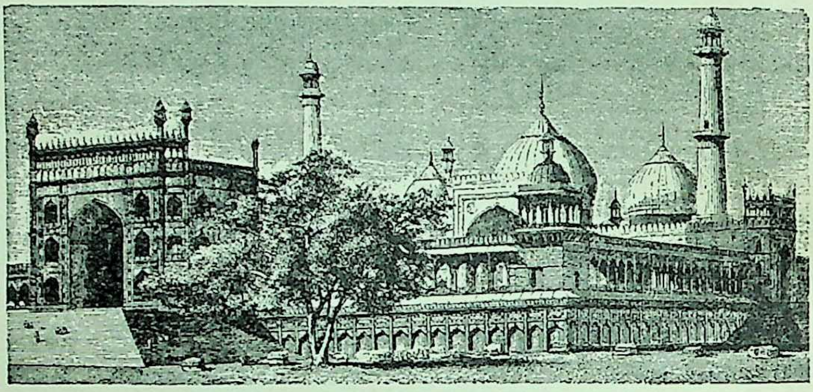
"If there is on earth an Eden of bliss
It is this, it is this, it is this."

Shah Jahan, no doubt, reflected on those words when, after being compelled to abdicate by his son, Aurangzeb, he was confined a prisoner at Agra in a palace until his death. Our astonishment is excited at the immense sums of money which he spent on buildings. The Taj Mahal and this Diwan-i-Khas are examples of the most exquisite Mohammedan architecture, and in Delhi there are others in the inner fort.

The Rang Mahal, or Saman Burj, just south of this Diwan, contains the most charming pierced stone frets, the most delightful arches inscribed with Persian verses, and, also, the women's apartments, all in white marble. The illuminated tempera paintings which have come under our notice give some idea of the glorious beauty of these old palaces, when the lovely women of the *zanana*, or rather *harim*, being Mohammedan, dwelt in them; when, unsoiled by the hands of invaders, their pleasing forms in dome and tower rose from beautiful gardens where the soft swishing of the gushing fountains mingled with the music of the little band of girls, whose delight it was to please their mistresses by dance and song.

To the north of the Diwan, the Akab baths, with their fountains and reservoirs in three halls, dome-crowned, all in white marble, stand opposite the Moti Masjid, or Pearl Mosque, which was built by Aurangzeb. Though small, it is a precious edifice, with three domes and three Saracenic arches, which form the exterior front. Over the central arch is a curved architrave, but over the others this becomes flat. It projects just like the eaves of a Hindu roof, and is surmounted by a rail with four cupolas marking the three divisions.

In the outer fort the vast Jami Masjid dominates a slight eminence. It is larger than any of the other mosques, and has a somewhat uncommon appearance, owing to the use of red sandstone in unusual combination with white marble. On three sides are forty steps, which give access to the court, a quadrangle paved with square stone flags. The principal gateway is a remarkably good one, which faces eastward. From each side proceeds a walk under a roof supported by pillars round three sides of the court. The mosque, with three domes, forms the other side. Though the domes are white marble, the minarets in the corners of the roof rise in courses alternately red sandstone and marble. Our illustration conveys a striking impression of the exterior of this wonderful mosque, which was only finished in the year when Shah Jahan was deposed. Within the mosque are several old

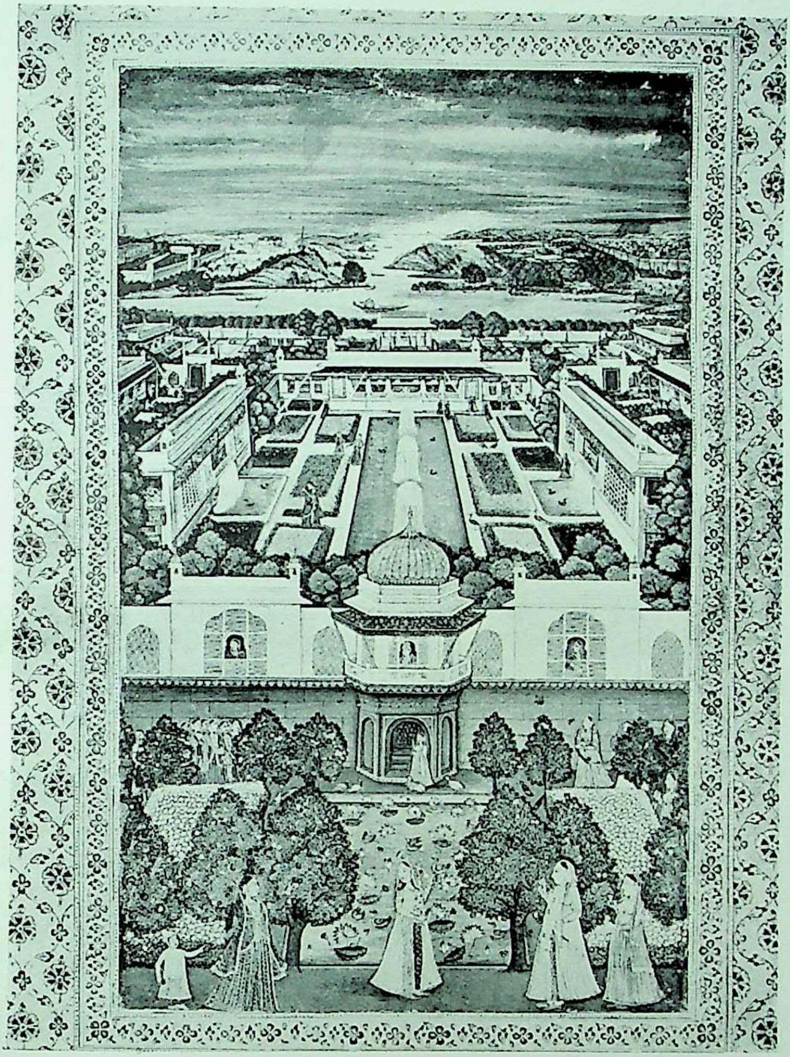


THE JAMI MASJID, DELHI.

manuscripts, and some relics of the great teacher, Mohammed. These are exhibited to those who wish to examine them.

In the principal street of Delhi the well-known Chadni Chauk, which runs from the Lahore Gate in the outer fort to the Victoria Gate, and which gives from its summit such a grand view of the city, there are two mosques, one being the Sonara, or Golden Mosque, the other Fatehpuri Mosque. A third is used as a mint. A very old edifice may be seen near the Turkoman Gate, which, outside, consists of two stories. This is the Kalan Masjid, which is built of plaster and rubble. In reality there is only one room with rows of pillars dividing the area into squares, each of which is covered by a dome, that in the centre being the highest. The Kashmir Gate will ever be remembered by our nation for two events which took place during the Mutiny, about which we have said nothing. Delhi was one of the most important centres of the rebels, who held it for four months, during which fearful atrocities were committed—too awful to think of, best forgotten as an outbreak of blood-madness—which defeated by their very horror the objects of those who wanted freedom from British rule. Every British soldier at the siege of Delhi fought like a hero, remembering them. At the Kashmir Gate, our general, John Nicholson, was shot down. Our Bayard, "the Good Knight without fear and without reproach," was discovered wounded to death, by a young soldier, who now is gone, and on whom all the honours had been conferred, the Grand Old Man of our Army, Lord Roberts. Nicholson died after nine days of suffering, in life and death leaving an example beyond compeer. At the Kashmir Gate, too, other heroes died in the performance of a deadly duty, which was to blow down the gate to clear a way of entrance into the beleaguered city. Lieutenant Salkeld, Corporal Burgess and four sepoys formed the little band whose work it was. The first was shot through the leg and arm, the second was killed, whilst two of the sepoys were wounded and one was killed. A slab, which should draw every British visitor to the spot, commemorates the event. Now the Kashmir Gate, judging from the photographs of the two simple arches, resembles the entrance to a palace in ruins, but close by are dwelling-houses, which the pictures do not show. Whilst British dominion extends over India that gate should be preserved unaltered as a monument to those who died, and as a memorial to our whole Empire of other heroes, who lived through the fighting to return home full of the history of what they had seen and eager to tell what share they took in the momentous struggle. Delhi, the new capital, will arise on a site near which the greatest events which have happened in India took place. Delhi, the old capital, may peradventure join Firuzabad, Indrapat, Siri, Jahanpuna, Lalkot and Tughlakabad, all at one time capitals of empires ; but the time is not yet.

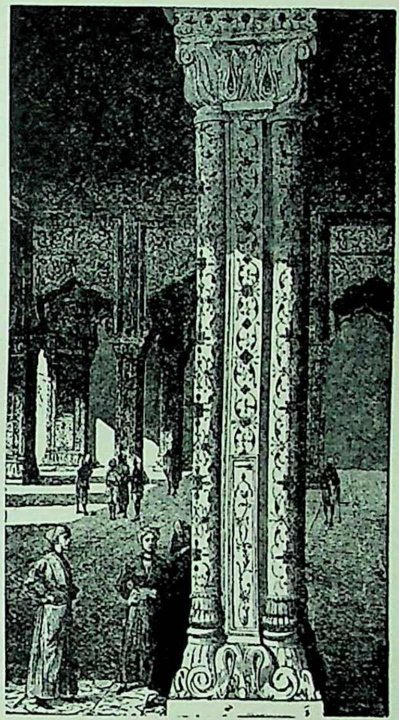
Delhi abounds with memorials of the Mutiny, but they do not any further come within the scope of this work ; just one scene in the Diwan-i-Khas deserves a passing word. On the evening of September 21, 1857, a day after the palace was captured and the occupation of the city by the British troops was completed, the general gave the toast, "The Queen !" Then burst forth sounds such as never before had broken the stillness of the former august splendour of the historic hall, nor stirred the squalid solitude of its later days. "Never, surely," remarks an Indian writer, "was there a more fitting place in which to give the health of that royal lady than in the heart of the palace of the enemy who had defied her power ; never a time more fitting than when the majesty of the Empire had been so signally vindicated, and the massacre of so many of those who were her sisters, as well as her subjects, had been, in part at least, avenged. No wonder that the cheers rang through the marble arches into the courts



BIRD'S-EYE VIEW OF A PALACE WITH ITS ZANANA. RAJPUT (JAIPUR SCHOOL), NINETEENTH CENTURY.

and gardens of the palace; and no wonder that the escort of Ghurkas, loyal as gallant, caught and returned that shout of triumph." Truly the very focus of the rebellion was converted into the headquarters of the avenging army.

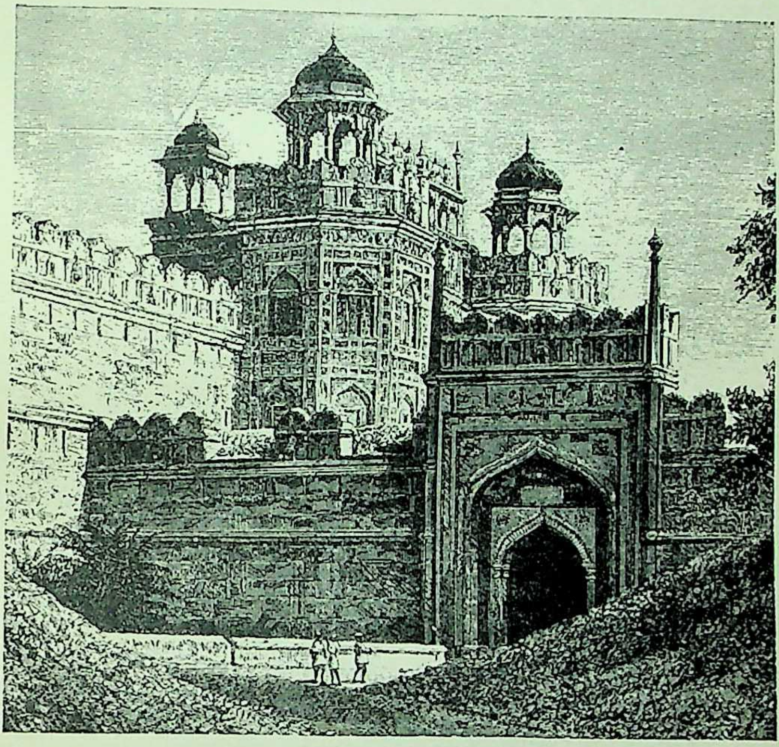
During the first quarter of the nineteenth century no less than seven Governors-General and eleven Commanders-in-Chief of India had succeeded each other, the longest term of office being that of the Marquis of Hastings, who, for nearly ten years, held the vice-regal authority as well as the headship of the army, his time covering the period from October 4, 1813, to January 9, 1823. From 1824 to 1826, when Bishop Heber was head of the Church of England in that country, having his see at Calcutta, the Earl of Amherst was Governor-General. The venerable Bishop travelled through the Upper Provinces of the country, through Ceylon, and also to Madras and the Southern Provinces. His "Journals in India," in two volumes, lie before me, and, without being elaborate, they furnish sketchy descriptions of the interiors of some famous edifices in the old Mohammedan capital and elsewhere. Few Europeans were privileged to visit the palace at


THE DIWAN-I-KHAS, DELHI.

Delhi, to see its royal master, and to get passing glimpses of the private life of the royal family, so we will dwell for a while on what the Bishop wrote, whilst not entirely reproducing his words.

The palace is situated in a broad street on the side of the city protected by the river Jamna. It is surrounded by a wall sixty feet high, embattled and beautifully ornamented at the top with small round towers, having two noble gateways. The whole is of red granite, and is surrounded by a wide moat. It is of no great strength, the walls being calculated for bows and arrows or musketry. As a kingly residence it ranked amongst the noblest, far surpassing the Kremlin, but not, except in durability, equalling Windsor. Then Bishop Heber tells of his presentation to the Emperor: " We were received with presented arms by the troops of the palace drawn up within the barbican, and proceeded, still on elephants, through the noblest gateway and vestibule which I ever saw. It consists, not merely of a splendid Gothic arch in the centre of the great gate-tower, but, after that, of a long aisle, like that of a Gothic cathedral, with a small, open, octagonal court in its centre, all of granite, and all finely carved with inscriptions from the Koran and with flowers. This ended in a ruinous and exceedingly dirty stable-yard ! where we were told to dismount and proceed on foot—a task which the late rain made inconvenient to my gown and cassock, and thin shoes, and during which we were pestered by a fresh swarm of miserable beggars, the wives and children of the stable servants."

Having extricated himself from these obstructions, the visitor passed under another fine gateway, richly carved, but ruinous and dirty, and entered a second court where a spacious and splendid open pavilion of white marble, finely carved, was flanked by rose-bushes and fountains. The pavilion was the famous Diwan-i-Khas, or hall of public audience. It was entirely lined with white marble, inlaid with flowers and leaves of green serpentine, lapis lazuli, and blue and red porphyry ; the flowers were in the best Italian style of workmanship, and evidently the labour of an artist of that country. All, however, was dirty, desolate, and forlorn. Half the flowers and leaves had been picked out or otherwise defaced, and the doors and windows were in a sad state of dilapidation, while a quantity of old furniture was piled in one corner, and a torn hanging of faded tapestry hung over an archway, which led to the interior apartments. As we have seen elsewhere, the *pietra dura* work was carried out by the genius of an artist-adventurer, Austin de Bordeaux, for



PRINCIPAL GATE OF THE PALACE OF THE EMPERORS, DELHI.

the Emperor Shah Jahan. But let us follow the Bishop in the ceremony of presentation to " the poor old descendant of Tamerlane," as he describes the Emperor, Akbar Shah.

" We stood in a row on the right-hand side of the throne, which is a sort of marble bedstead richly ornamented with gilding, and raised two or three steps. . . . I then advanced, bowed three times, and offered a *nuzzur* (present) of 51 gold mohurs (£76 10s.) in an embroidered purse, laid on my handkerchief. . . . This was received and laid on one side, and I remained standing for a few moments, while the usual court questions about my health, my travels, when I left Calcutta, etc., were asked. . . . He reminded me extremely of the Druid's head on a Welsh halfpenny. I then stepped back to my former place, and returned again with five more mohurs to make my offering to the heir-apparent, who stood at his father's left hand, the right being occupied by the resident." He noted that, though his companions were presented with nearly the same forms, their offerings were less, and the Emperor did not speak to them.

Until now the Bishop had worn his hat, but, on being beckoned by the Emperor, he removed it. " On which," says he, " the Emperor tied a flimsy turban of brocade round my head with his own hands, for which, however, I paid four gold mohurs more. We were then directed to retire to receive the *Khelats* (honorary dresses) which the bounty of ' the Asylum of the World ' had provided for us. I was accordingly taken into a small room adjoining the zennanah, where I found a handsome flowered caftan edged with fur, and a pair of common-looking shawls, which my servants, who had the delight of witnessing all this fine show, put on instead of my gown, my cassock remaining as before. In the strange dress I had to walk back again, having my name announced as ' Bahadur Boozoony, Dowlut-mund, etc.' " His companions were less royally treated.

The ceremony continued. The Bishop presented an Arabic Bible and a Common Prayer Book in Hindustani. Whereupon the Emperor hung a string of pearls round his neck, and put two glittering but not costly ornaments in front of his turban, " for which," he remarks, " I again offered five gold mohurs." Lastly, it was announced that a horse was awaiting his acceptance, " and," he quaintly adds, " I again paid five gold mohurs." After sending a present of " five mohurs more " to the Emperor, the Bishop turns to the business side of the presentation, and he estimated that the old gentleman and his family had gained at least 800 rupees by the morning's work. Luckily for him, the East India Company paid the usual money nuzzurs made by their people on these occasions, so that his private purse suffered only for the cost of the books, and their handsome bindings in blue velvet laced with gold, and of the piece of brocade in which they were enfolded. This was his own gift.

On resuming his usual dress Bishop Heber returned to the Hall of Audience, which in the absence of the Emperor he was able to do at leisure. He describes the pillars and arches as " exquisitely carved and ornamented with gilt, and inlaid flowers and inscriptions in the most elaborate Persian character." Round the frieze he saw the motto which has been quoted, " If there is an Elysium on earth, it is this." Then he visited the gardens. They were not large, but, in their way, must have been extremely rich and beautiful. They were full of very old orange and other fruit-trees, with terraces and parterres, on which many rose-trees were growing, and, even then, a few jonquils in flower. A channel of white marble for water with little fountain-pipes of the same material, carved like roses, was carried here and there among these parterres, and at the end of the terrace was a beautiful octagonal pavilion, also of marble, lined with mosaic flowers, as in the room which he first saw. This pavilion had a marble fountain in its centre, and a beautiful bath in a recess on one of its sides. The windows commanded a good view of Delhi. When the Bishop saw it all was dirty, lonely and wretched; the bath and fountain dry; the inlaid pavement hidden with lumber and gardener's rubbish, and the walls fouled and stained by birds and bats.

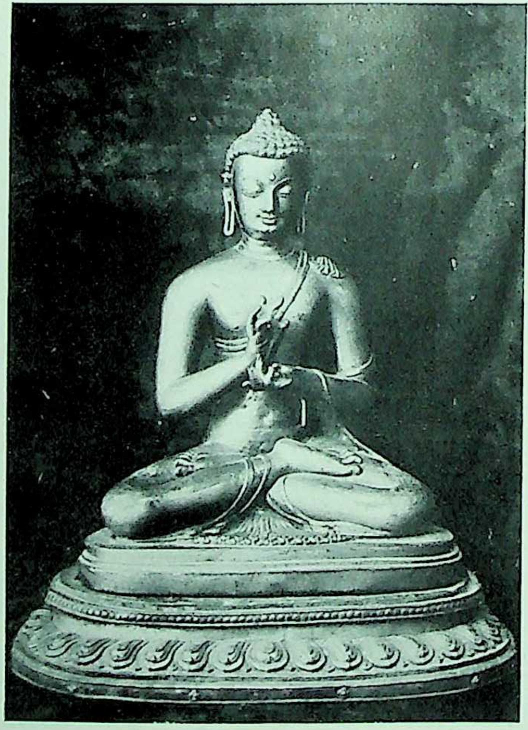
Some of the old Indian tempera paintings represent such gardens when the Mogul Court was at its zenith in riches and power, when the *zanana* in the glorious palace was used by the ladies for sleep and for shelter during the hottest part of the day and during the stormy seasons, when the gardens, blooming with sweetest and most lovely flowers, were the playgrounds of those ladies and their children, who disported themselves in the large bathing tank or rested in the pavilions, whilst their attendants administered to their wants and whims, and the musicians charmed their ears with the music they loved so well. Save for the royal master of all, entrance to the *zanana* and to the gardens was prohibited to all men. Both were strictly guarded and appropriated to the ladies, who were carefully concealed from all men's eyes but one. And he devoted himself to their happiness. Every care was lavished upon them, every luxury was theirs. But chief amongst all the provisions which he made for their common pleasures was the garden with flowers and fruit-trees where they could walk abroad and recreate themselves.

The good Bishop visited the Diwan-i-Am, the public hall of audience, where the Great Mogul sat in state to receive the petitions and compliments of his subjects. It is considerably larger than the private hall, and open on three sides; on the fourth is a wall, behind the throne, covered with mosaic work in birds, animals, fruits and flowers in the style of Austin de Bordeaux. Particulars have been given of this, and other interesting antiquities in Delhi, where there are many objects of the utmost value from the antiquarian point of view, which deserve more attention than they have received. Perhaps with the advent of the new capital may come a desire for the preservation of these memorials, ruins of mighty buildings, breathing a story of the nation which, long ago, rose and fell, leaving their architectural glories to decay under the soft touch of all-subduing Time.

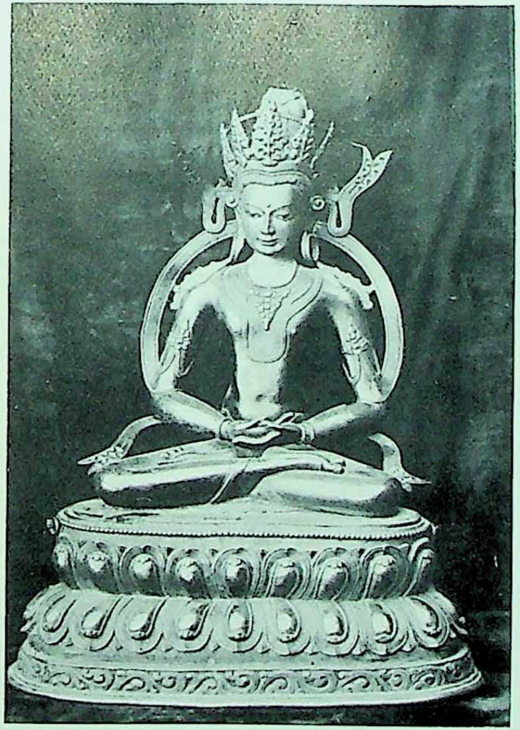
Before proceeding with a short account of the art industries of Delhi, the two *lats* of pillars of Asoka deserve mention, because of their extreme antiquity and interest, dating as they do from the third century before Christ, and containing inscriptions in Sanscrit. These are mainly the edicts of Asoka enforcing the Buddhist religion. The one at Firuzabad, about a mile outside the Delhi Gate, is a monolith of red sandstone. The other, about 200 yards south of Hindu Rao's house in the city, was broken into six pieces by an explosion. It is now in position again, having been set up by the British Government in 1867.

In our consideration of the handicraft productions of India and the homes of the arts, Delhi holds a very prominent place. It would scarcely be too much to say that every manufacture had occupied the old artisans in the past centuries, and that to-day the list of the productions covers the same ground. Yet, despite its famous gold and silver embroidery, jewellery, ivory painting and carving and pottery, gold and silver plate, products of the loom in silk and cotton, its carpets and the like, the craftsman's work is becoming less important than the merchant's. The fine workmanship and elaborate decoration on Delhi wares of all kinds become of value when they are surrounded by the sentimental manifestation of age or of association with the great princes and chiefs who were the patrons of those wares. Akbar's labours in this direction have been described elsewhere. Through his efforts the textile fabrics showed an extraordinary development; silk stuffs and embroideries, woollen cloths and shawls, displayed marvellous qualities.

All kinds of work in the precious and base metals were brought to perfection by men who were influenced by masters imported from Persia. The period of Akbar, in art manufactures, was the best of the Mogul Emperors; and, in painting, the artistic representations of court life and scenes of religion, war and the chase, if not classic as the earlier period, present much of excellence. Probably the collector of Indian antiquities will strive for success by searching out the exquisite specimens which were produced under favourable conditions in the imperial workshops at Delhi, though the task is exceedingly difficult. Events that have been described robbed the city of its treasures, and, though there is an abundance of modern work, none of it, however good, will satisfy the desire of the man or woman who aims to possess those objects which are old, fine, rare and beautiful. Naturally one's thoughts dwell upon this branch of art industry, the antique, when considering this city, so old, so famous, so glorious in its imperial splendour, so stricken and devastated under the heel of the invader, so ruinous in the miles of deserted palaces and temples in Old Delhi, so young, so promising in the foundation of New Delhi, where a new era may arise. It is quite certain that the ignorance and superstition of the mass of the people of India will eventually be swept away. Then what a future may be theirs!



BUDDHA.



AMITAYUS, THE SAMBHOGA-KAYA FORM OF THE DHYANI-BUDDHA AMITABHA.

OLD BRASS-GILT IDOLS, TIBET.

CHAPTER XIV

ELEPHANTA, ELLORA AND OTHER CAVE TEMPLES

ALMOST all of the ancient nations consecrated islands to their deities and made them the peculiar scenes of religious worship. Probably the island of Elephanta, in ages past, was one of those sacred retreats to which the Hindus repaired to pay adoration to the gods whose images, like the grand temple itself, are cut out of the solid rock, the whole forming a marvellous monument of labour, of art, and of religious zeal. No wonder that curiosity and research have been excited since Europeans first visited the island, which is situated nearly six miles to the east of Bombay, and is about four miles in circumference. When we consider the massiveness of the pillars, the great extent of the caverns and sculptured sides, the gigantic deities in chief with their numerous attendants, we are struck with astonishment at such specimens of the architecture of India at a very early period. They form, as it were, a sort of anomaly amongst the Hindu temples, and Bishop Heber says : " It has been urged that the size and majesty of the excavation compel us to suppose that it must have been made by some powerful Hindoo sovereign, and, consequently, before the Mussulman invasion. This would be no very appalling antiquity ; but, even for this, there is no certain ground." It is impossible to say when or how the temple was desecrated, whether by the first Moslem invaders, or by the Portuguese in the sixteenth century. The Inquisition

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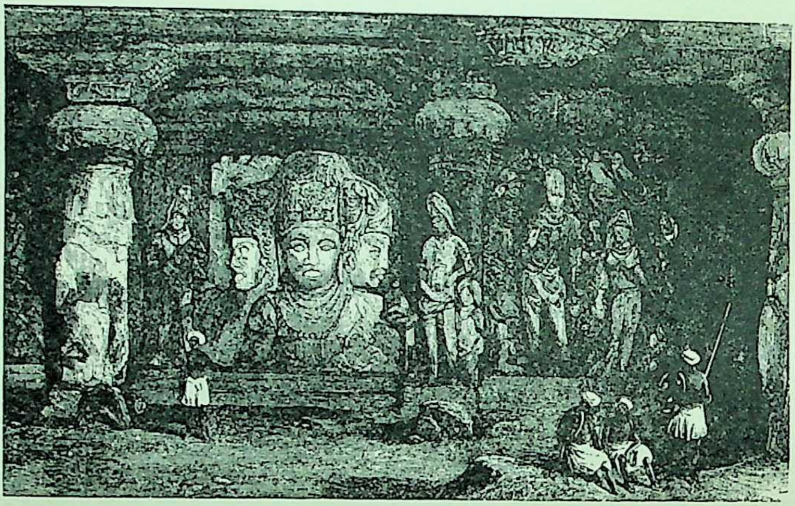
The celebrated cave of Elephanta, magnificently situated, lies about three-quarters of a mile from the beach.



THE CAVE OF ELEPHANTA.

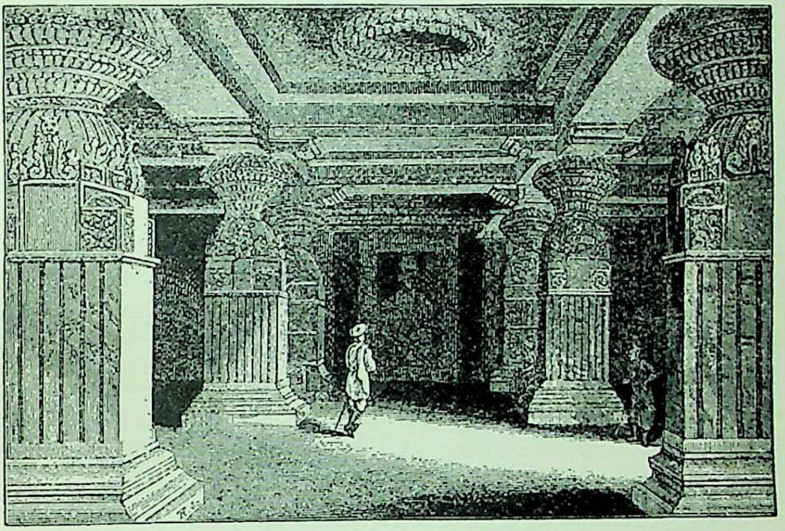
At the upper end of the principal cave, which is in the form of a cross, is a crowd of figures having in the midst an enormous bust, said to be a representation of the Trimurti, or Hindu Trinity, Brahma, Vishnu and Siva, though later discoveries have ascertained that only Siva is represented in his various forms, and with his attendants, so that the temple is dedicated to the popular deity of the modern Hindus alone. The illustration of this part of the temple will give some idea of the central bust and various figures near it. There are many others, including a gigantic half-length of Siva with eight arms ; round one of the left arms is a belt composed of human heads, a right hand grasps a sword uplifted to cut down a man, on a block held in the corresponding left hand a snake rises, whilst amongst the singular decorations of the head a human skull appears, and above are several small figures in distress and pain. Many of them are mutilated, as well as the principal, whose aspect is calculated to strike terror into the hearts of his devotees, so fierce and frightful is it.

What the temple must have been in all its glory one can only imagine, for everywhere are figures, in niches, and in compartments on both sides of the great cave, separated from it by large fragments of rock, which formerly composed the roof. The most remarkable of these is Ganesa, the Hindu god of wisdom, with a human body and an elephant's head, as he is commonly represented in temples throughout India. Near the great temple are many small ones, and excavations entirely surrounding the hill, which is full of caves, where lived the Brahmans and their assistants. Bishop Heber says: " It is, however, certainly not a famous place among the Hindoos. No pilgrims come hither from a distance, nor are there any Brahmins stationary at the shrine." We are left in ignorance regarding this neglect ; there are no records to guide us, not even a legend nor an inscription. The rise and fall of Elephanta's wonderful rock-cut temple is wrapped in mystery.

At Salsette the cave temples of Kenhari are remarkable, like those of Elephanta, for their situation, their number and their carving. They are not Hindu, but Buddhist, for on the east side of the portico of the largest and most remarkable of them all is a colossal statue of Gautama, the Buddha, with his hand raised in the attitude of benediction, and the screen which separates the vestibule from the temple is covered above the dado with many figures. In the centre is a large door, surmounted by three windows in a semicircular arch. This leads into a hall about 50 feet long and 20 broad, terminated by a semicircle and surrounded on all sides, except that of the entrance, with a colonnade of octagonal pillars, some having carved bases and capitals, the others not decorated. In the centre of the semicircle is a solid mass of rock, dome-shaped, like a *chattah,* or umbrella. The ceiling of the cave, arched in a semicircle, is lined with slender ribs of teak, giving a singular effect to a building which in itself is a revelation of the wealth and power of the Buddhists before their debacle occurred. Other caves are scattered over two sides of the high, rocky hill out of which they were cut, at many different elevations, in various sizes and forms. Most of them were probably the homes of the priests who ministered in the temples, or of the hermits, who imitated the example of their master. When Buddhism was recognised as the state religion by Asoka, about 272 B.C., it spread over the greater part of Hindustan. Yet that was but the prelude to its downfall, which was hastened by the bitter persecution of the Hindus from A.D. 600–800.

The Buddhists had other temples excavated in the rocks which form notable objects amongst the archæological remains of India. The caves of Elura (Ellora), which are about 200 miles to the east of Bombay, consist of a great number of large and lofty halls, decorated with columns and statues. On the right of the second cave, for instançe, is a Buddha in the attitude of teaching, and two Boddhisatvas, or incipient Buddhas, representing those who have to be reincarnated only once more. Then there are three Buddhas sitting on lotus-seats, or *padmasans,* and another supported by deer with a wheel of the law between them. The central hall has twelve columns of the Elephanta type—that is, with cushioned capitals, but these are superior in finish and design. The

Buddha facing the door is eleven feet high, whilst on each side of him is a *chauri*-bearer; that on his right is always more richly robed than the other. Around the Buddha are other large images, and next to them, nearest the door, five rows of devotees. This *chaitya* has a flat roof instead of the usual arch. Passing on successively to the ninth cave, figure follows figure, images of Buddha and all the gods connected with him abound. We must omit other Buddhist caves, though there are many more of great interest.

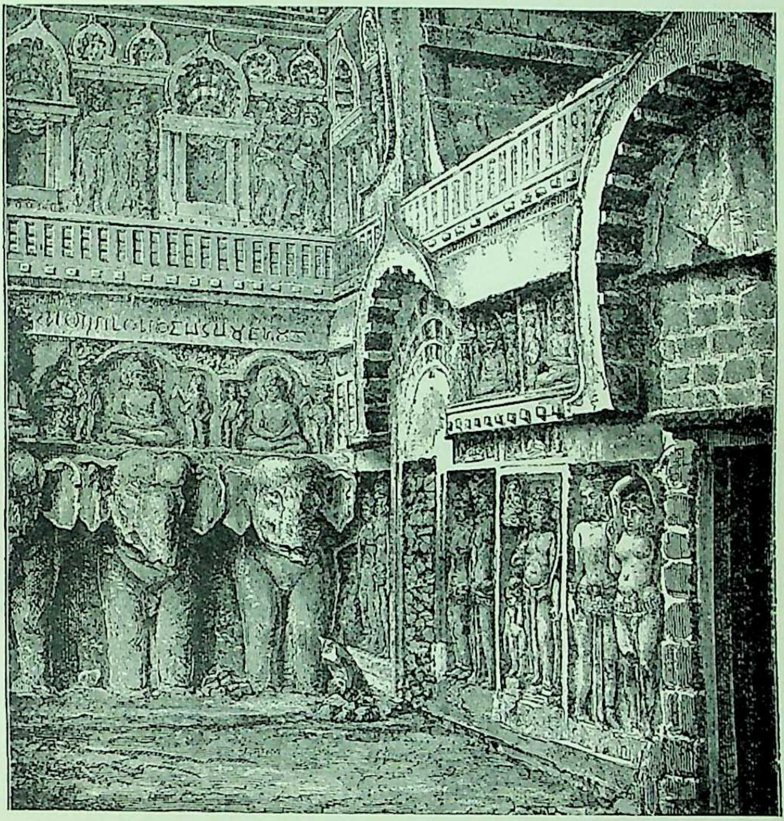


THE CAVE OF ELLORA.

Many pages could be written about the Brahmanical caves in which the Hindu pantheon is displayed in even greater profusion. In the first, for example, is Durga, treading on a tiger, and another killing a buffalo. Close by is Lakshmi, with attendants and elephants pouring water over her. Below are lotus-flowers and figures holding water-bottles, and so on all round the cave, which is named Ravan Ka Khai; and Ravan is there, with five heads, about to shake Kailas, or Siva's heaven. A series of recesses with figures in alto-relievo forms the striking feature of another cave near by, known as *Das Avatar*. The story of each of these groups relates to Siva in one of his many characters. The shrine has two *dwarpals*, and within is the *lingam*, the symbol under which the god is universally worshipped in India. To the right of the shrine there is a group showing Siva's superiority to Brahma and Vishnu. He appears in a cleft in the *lingam*, which is so large that Brahma in the form of a bird tries in vain to reach its apex, whilst Vishnu as a boar with equal ill success burrows to find its root. Some of Vishnu's incarnations, such as the boar and the dwarf, are represented in the recesses.

The celebrated monolithic temple, the Kailas, contains, amongst many forms of Siva, Vishnu on Garuda, the king of the birds, which is his vehicle, and similar incarnations. There, too, is the pagoda, with still more images of Siva dancing the *tandev*, and so on, Siva with Parvati, Siva with Vishnu, and, above all, a *trimurti*, or triad, just like that at Elephanta, but in better condition, not defaced as that has been. In the corridor there are forty-three niches, each containing some images resembling those mentioned, Siva being predominant, and the *lingam* very much in evidence. Leaving the Kailas, near the entrance on the right is another cave, the Sapta Matra, or Cave of the Seven Mothers, who are distinguished from the other female figures by having children in their laps. They are badly mutilated.

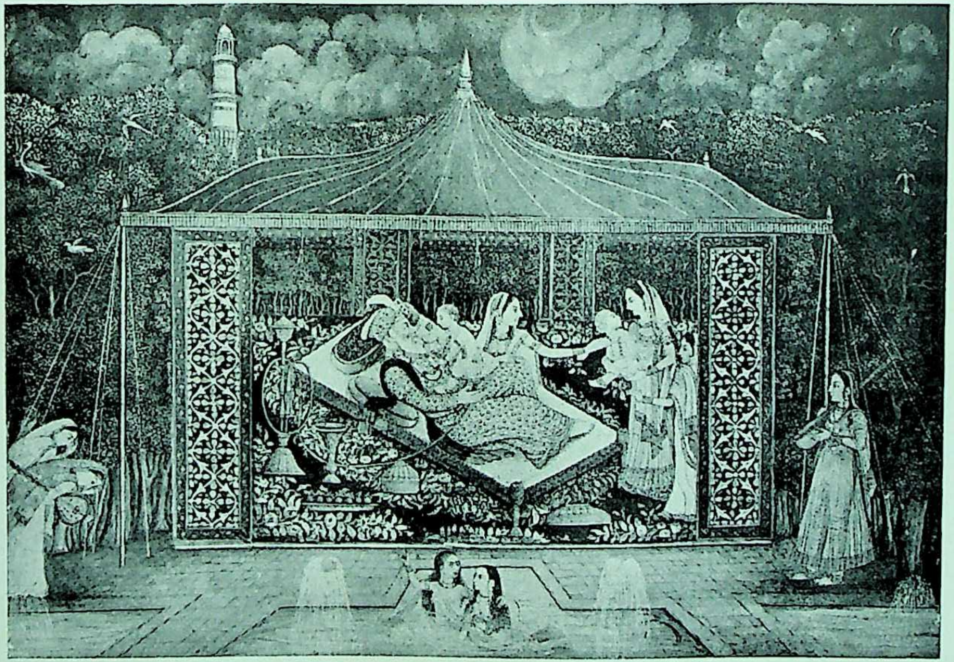
Scarcely less remarkable are the Jain caves, the sculptured images of which show how near Jainism approaches Brahmanism, though Siva worship is not practised. The Jain saints, especially Maha Vira, Parasnath, Gomati Rishi, are imaged many times; so are Indra and his wife Indrani. The last two are accepted by the Hindus as deities, and are smeared with red paint; but Maha Vira appears to be the chief god of the Jains; he is enshrined again and again, and may be recognised by a lion placed in the centre of his throne. Amongst the remaining rock-cut temples the Jagannath cave needs a short description. In the centre chamber are pillars and pilasters as usual, and the pillars have cushioned capitals such as may be seen in the illustration. In the shrine is Maha Vira as usual, and Indra stands on the right of the door, with Indrani on the left, whilst in the corridor are



BAS-RELIEF UNDER THE GATEWAY OF KARLI.

figures of the Jain saints. The carving of the pillars and the sculpture of some of the images is far above the average. Great praise is due to Sir Salar Jang for his splendid work in preserving these ancient monuments.

The stupendous rock-cut monuments of Indian myth-gods prove that the wealth of the opulent was largely devoted to religion. Though the northern country was more highly civilised than the southern, it was repeatedly ravaged, and many of the finest examples of ancient native art were destroyed by the Mohammedans, long before they found their way across the Vindhya mountains. Ceylon, " where every prospect pleases," escaped many of the calamities which overtook their fellow-countrymen, for the Singhalese are of Hindu origin, though the prevailing religion in the island is Buddhism. Many figures of Buddha are found in the jungle cut from masses of solid rock, of vast proportions, as may be judged from the illustration, where the mendicant attendant is seen standing to the left of a colossal image which is attached to the rock from which it sprang by a simple tie or two of the same rock. Other remains of ancient works of art are scattered profusely in some districts, notably near the ancient capitals Anuradhapura and Palastipura, which existed from 450 B.C. to A.D. 1220. The expulsion of the Malabar invaders was accomplished in 1153, when King Prakrama Bahu the Great restored to the island much of its ancient prosperity. To him is given the credit of making the image of Buddha, causing it to be cut from the rock at a great expenditure of money for labour, possibly imported from India. The great historical record of the Buddhists mentions that skilled artificers were brought over from the mainland to carry out repairs in the palaces and religious edifices of Palastipura, the second capital. We could scarcely expect that the Singhalese would be energetic artisans. " Give a man a coco-tree, and he will do nothing for his livelihood ; he



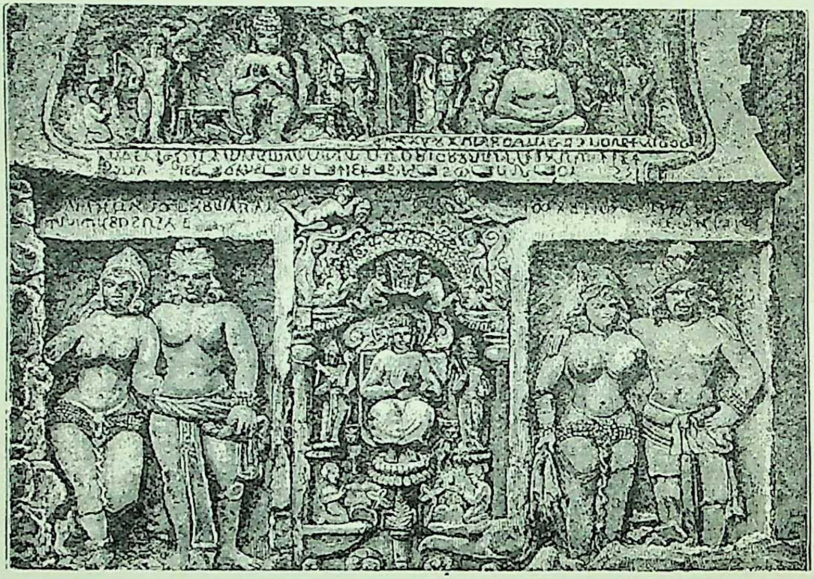
DOMESTIC SCENE AT THE COURT OF AKBAR II., 1806-37.

sleeps under its shade, or perhaps builds a hut of its branches, eats its nuts as they fall, drinks its milk, and smokes his life away." So quotes Bishop Heber, who visited Ceylon, and describes a recumbent figure of Buddha in one of the Buddhist temples, a square building with sixteen pillars supporting the roof: "The figure is of colossal size, about thirty feet long, cut out of the rock, and there are several small figures placed round it, some in the common attitude of sitting with the legs crossed, others standing; many of them are painted a bright yellow, and the ceiling and walls are also of the most glaring colours; strong-smelling flowers were, as usual, ranged as an offering before the image; and in the same the smaller ones were placed two bells, the sacred symbol, covered up with great care."

On the general question of the cave-temples, or *chaityas*, much speculation has arisen. About 90 per cent. of those which have been discovered are found in the Bombay Presidency. "The *chaitya*, in character," says Mr. W. Crooke, "presupposes a still older style of wooden building, the details of which, in construction and carving, it closely follows. This is specially the case with the Brahmanical cave-temples, which generally copied buildings, while the Buddhist caves were always caves and nothing more. In form the *chaitya* much resembles the basilica of Europe. There is a long, lofty nave, with ogival roof, terminating in a semicircular apse, which forms a choir occupied by an altar, or relic-shrine. What would be the west end of a Christian cathedral has a great horse-shoe window, and beyond it an imposing façade, with wooden galleries and balconies for musicians. So careful were the Buddhist builders to follow the tradition of a wooden structure that they even inserted an inner carved roof. The finest of these *chaityas* is that of Karli, the date of which is fixed by Mr. Fergusson at 78 B.C.; but the series really starts from the time of

Asoka, about 250 B.C." To the archæologist, India should prove a very paradise for investigation. Those who have left records of their work, like Mr. J. Fergusson in his "History of Indian and Eastern Architecture," have supplied material well deserving the attention of those who love architecture.

Before quitting this section, we add a note on the wonderful caves of Karli, which lie in a circular valley almost midway between Bombay and Poonah. The chief cave is considered the finest of its kind in India. It is of the *chaitya* type, and everything about it shows the greatest purity of the best Buddhist style. Though half concealed by the brushwood, it is in a perfect state, having escaped the hand of Time and the various revolutions in a wonderful manner. Left in its place, perfect, for more than eighteen centuries! We can give only two illustrations



SCULPTURE UNDER THE GATEWAY OF THE CHAITYA OF KARLI.

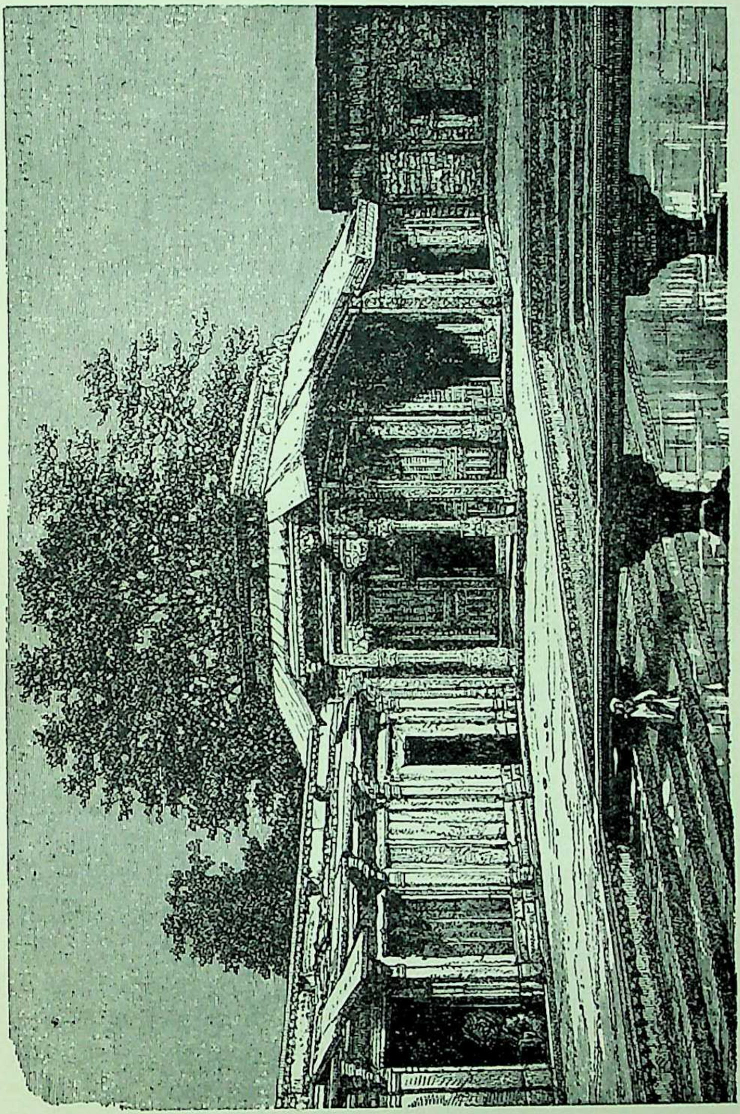
of this marvellous monument, and space will not allow us to deal with many other excavated rock-temples, of which there are many more in India. Indeed, two are found near Karli, Bairesiah and Badjah. They date from the centuries preceding or following the commencement of the Christian era, and belong to the Buddhist type.

CHAPTER XV

FATEHPUR SIKRI, A DESERTED CITY

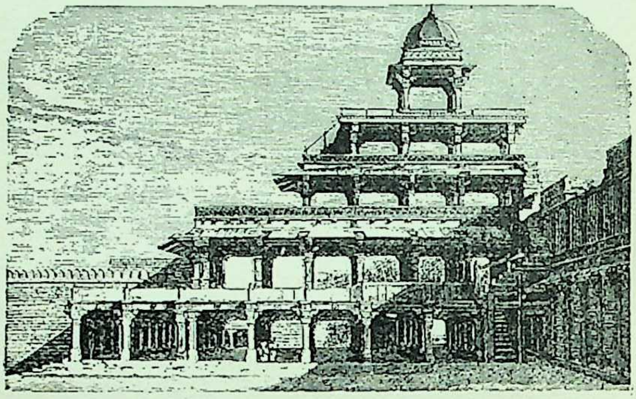
ALTHOUGH Delhi and Agra are usually associated as the capitals of the empire of the Great Moguls in the reigns of Akbar the Great and his son Jahangir, yet there was another city founded by Akbar, which for a time was the seat of government. This was Fatehpur Sikri, a name remarkable for the various ways in which it is spelt, resembling in this particular many other places, and indeed, many people also, whose names come down to us in forms that are somewhat puzzling, even to the student. By drawing attention to these variations we may help to remove the difficulty, which is great.

Akbar's reign commenced two years before our Queen Elizabeth's, and lasted two years after her death. His youth was full of vicissitude and daring adventure, and the success which crowned his manhood was due to his splendid bravery, to his politic liberality and to his wonderful system of civil government. It was his legislative ability and suavity of manners which won over those to whom personal courage made slight appeal. Brahman, Buddhist, Parsee, Jew and Christian were alike received with courteous deference, which hid the aggrandising policy which was the persistent motive of his every project. Much of his success came from the advice of Abdul Fazl, his trusty chief minister, whose contemporary, Lord Burleigh, was active in a similar capacity for Elizabeth in England. Abdul Fazl, whose house still remains, appears to have inspired his master, Akbar, with the



THE SULTAN'S PAVILION, FATEHPUR SIKRI.

love of the beautiful. Hence, Fatehpur Sikri became a city beautiful, and though the ruins, now deserted, present ample evidence of its past grandeur, the illustrations only suggest how, both in magnificence and architectural beauty, the buildings harmonised as the environment of an illustrious Court, the home of one of the wealthiest sovereigns the world ever knew. It was that wealth, consisting of nearly £50,000,000 sterling, which enabled Jahangir, and, still more, Shah Jahan, to undertake the building of palaces and tombs of surpassing beauty.



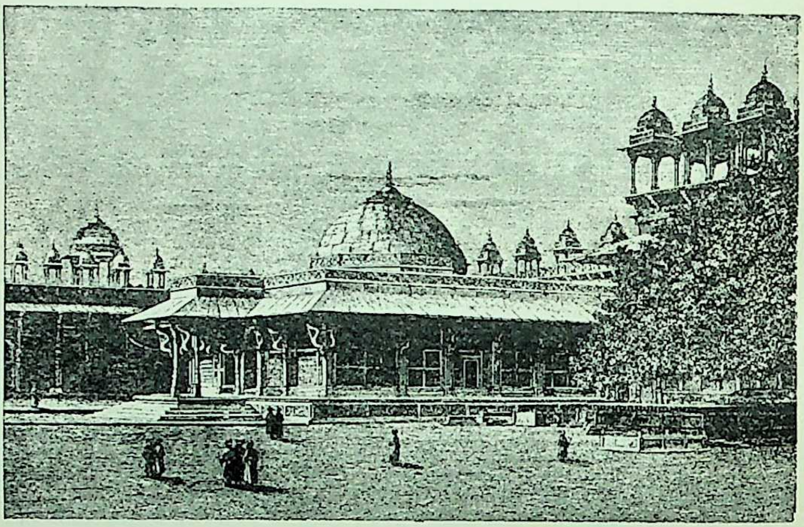
THE PANCH MAHAL, FATEHPUR SIKRI.

In the inventory of Akbar's property in Shah Jahan's reign, in addition to the money, vast treasures of jewels were described as worth more than £6,000,000, besides statues of gold of divers creatures ; gold and silver plate, dishes, cups ; porcelain and earthen vessels ; brocades—gold and silver stuffs ; silks and muslins ; tents, hangings and tapestries, and a host of other valuables, which brought the sum-total to £68,528,448 sterling. A special note is deserved by the 24,000 manuscripts, richly bound, valued at over £500,000, because some of them, as we shall see, were from the hands of Abdul Fazl, friend of Akbar as well as historian and minister, whose "Ain-i-Akbari," a code of laws relating for the most part to revenue and expenditure, still finds a place in the jurisprudence of India. His death, in 1603, was due to Prince Salim, afterwards the Emperor Jahangir, whose wife, Nur Mahal, is also known by her later name, Nur Jahan—the "Light of the Harem" became the "Light of the World." The actual assassin was subsequently raised to high estate on the accession of Salim to the throne.

There was another Salim whose tomb at Fatehpur Sikri furnishes a distinguished example of white marble lattice-work, *jali*, or stone tracery. This was Salim Chisti, the Mohammedan high-priest of Akbar, whose disbelief in the Koran, fostered by Abdul Fazl, was held by Prince Salim to be a complete vindication for employing the man who killed Abdul. "For this," he said, "it was that I incurred my father's deep displeasure." Yet history speaks of Prince Salim as a "drunken voluptuary," "not deficient in natural ability, but his intellect had been impaired, and his heart depraved by the excessive use of wine and opium."

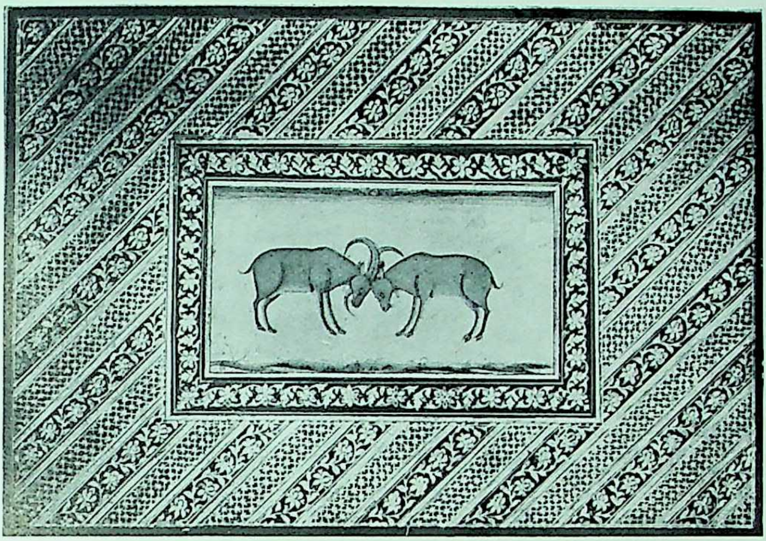
Salim, the high-priest, rests under a tomb in the courtyard of the mosque. This mausoleum shows the elaborate decoration, the pierced white lattice work all round, the solid carved brackets with pierced ornament, the exquisite carving, the overhanging eaves surmounted by a carved balustrade, above which another similarly carved surrounds the dome, which in the interior rises over the cenotaph with its canopy. The porch on the south is reached by five rows of steps. It is adorned with rich tracery carved and inlaid, whilst over the arch are inscriptions in Persian characters. As a whole, this sepulchre ranks high amongst the architectural monuments in white marble in India, being far finer than those which are found near it in the courtyard of the mosque, which lies to westward, whilst on the south is the Great, or Sublime Gate.

The distant view of the gate, with the walls and towers, shows the domes of Salim Chisti's tomb and of the mosque on the left. The nearer view reveals the detailed ornament of the Gate of Victory, as it is also named, having a half-dome at the back of the chief archway, and entrances through the lower arches of the walls, which support the dome. Then there remains the curious Hiran Minar, a tower seventy feet high, studded with projections which appear like elephants' tusks. Here the Emperor Akbar sat and shot the savage beasts which were driven towards him. So it is said.

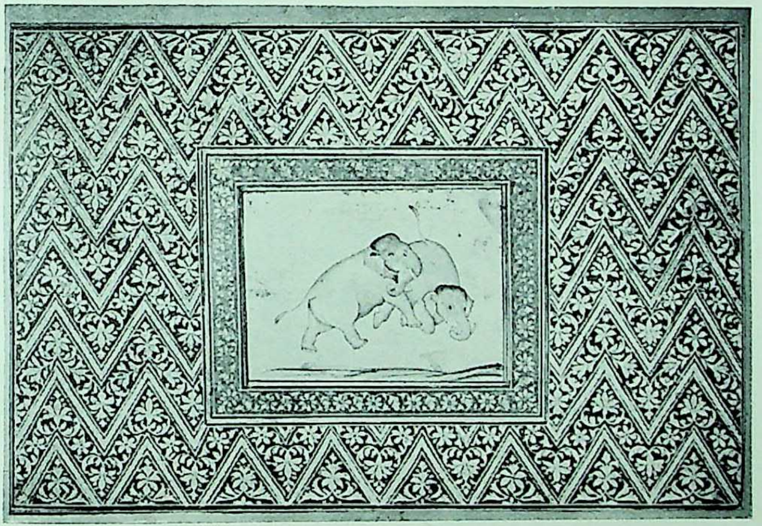


SHEIK SALIM CHISTI'S TOMB, FATEHPUR SIKRI.

Abdul Fazl, in his "Akbar-namah," to which the "Ain-i-Akbari" is a sort of supplement, though complete in itself, tells of the personal prowess of the Emperor. "Once, on a hunting party, advice being brought that a lion had made its appearance in a thicket near the town,

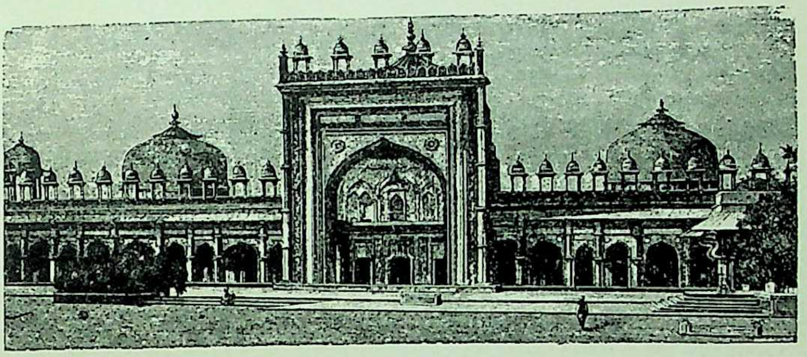


ANIMAL STUDY. FIGHTING GOATS. MOGUL (DELHI SCHOOL), SEVENTEENTH CENTURY.



ANIMAL STUDY. FIGHTING ELEPHANTS. MOGUL (DELHI SCHOOL), SEVENTEENTH CENTURY.

his Majesty went in quest of it. The lion struck its claws into the forehead of his Majesty's elephant and pinned him to the ground, till the King put the lion to death, to the astonishment of every spectator. Another time, being hunting near Toodah, a lion seized one of his train, when he smote the beast with an arrow, and delivered the man from its clutches. Another time a large lion sprang up near his Majesty, who smote it with an arrow in the forehead. Another time a lion had seized a foot-soldier, and everyone despaired of his life; but the Emperor set him free by killing the lion with a matchlock. On another occasion, in the wilds, a lion moved towards him in such a terrible rage that Shujahut Khan, who had advanced before his Majesty, lost his resolution; but the king stood firm, holding the lion at defiance, when the animal, through instinct, becoming frightened at Heaven's favourite, turned about to escape, but was speedily killed with an arrow." Then the famous Vizier—the Burleigh of his country—naively adds: "But it is impossible for me, in my barbarous Hindu dialect, to describe in fit terms the actions of this inimitable monarch."



THE MOSQUE OF THE MAUSOLEUM, FATEHPUR SIKRI.

Fatehpur Sikri, the favourite city of Akbar, was famous for its wild beast fights, which excelled those of Lucknow in later years. Eastern sovereigns loved the pastime which roused in their hearts those feelings which found their chief outlet in war, though the cruelties frequently practised upon the animals taking part in this barbarous sport created painful disgust in the minds of those European visitors who were privileged to witness it. In the illustrations are two animal studies, brush drawings, showing elephants fighting, and two fighting goats. Yet, though the Emperor took great delight in such exhibitions, we may turn from them to contemplate his finer qualities. Not only was he renowned as a warrior and a sovereign, but he was inflexible in following after truth and in administering justice. To reward merit was with him a duty and a pleasure, and in his home life his treatment of his wives and children was marked by the most kindly consideration and tenderness. Seldom, in history, do we find a sovereign whose life and work won such golden opinions. His patronage of the fine arts leaves him without a compeer, and to-day we can study his life in the 117 pictures at the Indian Museum, which form a series of remarkable value and beauty.

CHAPTER XVI

LUCKNOW, CAPITAL OF OUDH

DURING the rule of the Mogul dynasty Oudh formed one province of the powerful empire over which it held sway ; but in the conquest of Delhi by the British, and the disintegration of the Mogul dominions, this district was made into a kingdom, under a kind of suzerainty, on the part of the East India Company, of which Lucknow became the capital. Much of the prestige of Delhi, the old capital, shorn of the imperial dominion she had exercised for ages, was transferred to the great city of Lucknow, where the royal family of Oudh presented in no insignificant measure the magnificence, luxury and vice for which the Mogul Emperors had been so famous. To anyone desirous of a description of the characteristic peculiarities of oriental court life in this period, the book written by W. Knighton, formerly a prominent member of the household of Nasir-ud-din, King of Oudh, is worthy of notice, though it is not now easily found.

Having occasion to visit Lucknow on business, he was anxious to witness some of the famous sights, such as the royal menagerie and the palace. With the aid of a friend, he obtained an audience of his Majesty, more through curiosity than anything else. As often happens, this apparently trifling occurrence was destined to give him quite a new career. The interview took place at one of the Indian sovereign's ordinary *darbars*, or levees. The King, instead of being seated cross-legged on a cushion in true oriental fashion, was mounted on a golden arm-chair. He was attired in rich native robes, and wore a crown ornamented with a feather from the bird of paradise.

This audience was quite of a formal, ceremonious character, only introductory to the more familiar interview regarding the appointment in the royal household, for which the sanction of the British Resident was obtained on condition that no part was to be taken in the intrigues of rival ministers and courtiers. Having made this arrangement, and provided a suitable present—for no one must approach an Indian ruler empty-handed—the course was cleared for the personal meeting. The account of Bishop Heber's visit to the Emperor at Delhi can be compared with this which now follows in the narrator's own words.

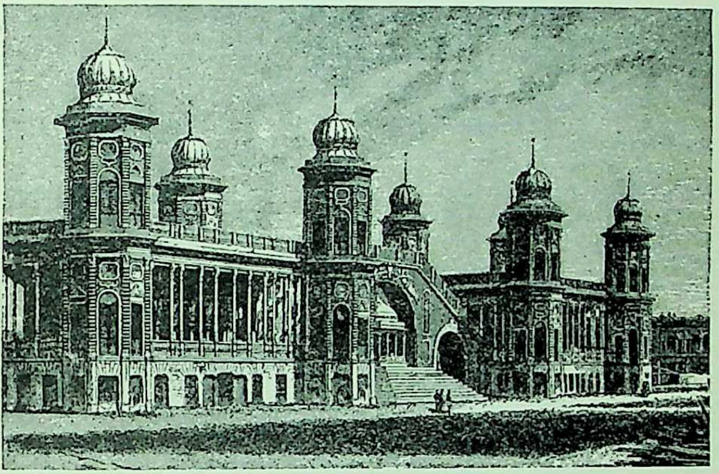
"I remained," he says, "at the end of a walk in the garden, to await the King's approach. My present, five gold mohurs (£7 10s.), rested on the open palm of my hand, a fine muslin handkerchief being thrown over the hand, between it and the pieces of gold. The palm of the left hand supported the right, on which the present was placed. In that attitude I awaited his Majesty. It was my first lessson in court etiquette; and I could not help thinking, as I stood thus, that I looked very foolish. My hat was resting on a seat hard by. I was uncovered, of course, and the day was sunny and hot; so that, before the King came round, I was in an extempore bath. At length the party approached. His Majesty was dressed as an English gentleman, in a plain black suit, a London hat on his head. His face, of a very light sepia tint, was pleasing in its expression. His black hair, whiskers, and mustachios contrasted well with the colour of the cheeks, and set off a pair of piercing black eyes, small and keen. As he drew nigh he conversed in English with his attendants. He smiled as he approached me, put his left hand under mine, touched the gold with the fingers of his right hand, and then observed:

" 'So, you have decided on entering my service?'

" 'I have, your Majesty,' was my reply.

" 'We shall be good friends; I love the English.' "

The engagement being thus completed, Knighton followed the party into the palace, incidentally saving his mohurs. He described the effect of the interior as bewildering, rather than pleasing. Rich lustres and chandeliers, cabinets of rare woods, of ivory or of lacquered ware, suits of armour, jewelled arms, and richly decorated shields were to be seen on all sides, but there was too great a profusion of such things. Here we will pass on to consider the architecture of Lucknow.



PAVILION OF LANKA IN THE KAISAR BAGH, LUCKNOW.

Mr. Caine is very severe upon the chief buildings of the city: "The royal palaces of Lucknow are, without exception, the worst specimens in all India; costly and extravagant, tawdry and tinsel, bad in architectural design, worse in decorative treatment, but worst of all in that smear of oriental vice and degradation that still seems to cling about them. The principal of these is the chair. He was attired in rich native robes, and wore a crown ornamented with a feather from the bird of paradise.

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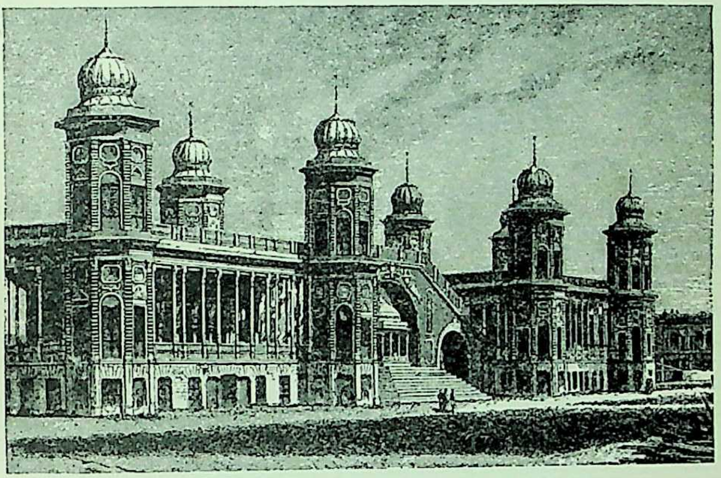

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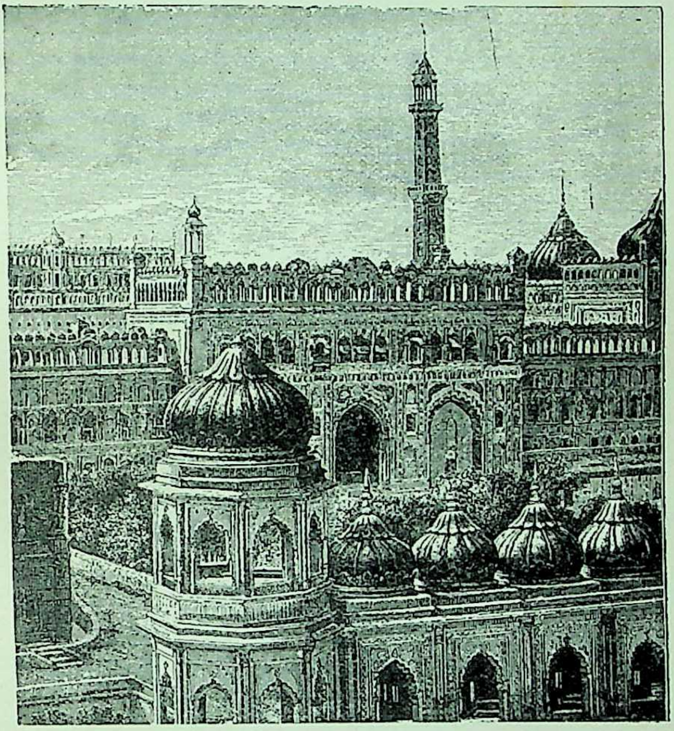
Kaisar Bagh, built in 1848–50, at a cost of 10,000,000 rupees. It is difficult to imagine where so much money is to be found in this hideous quadrangle of stucco rubbish, but probably every official, from the Prime Minister to the clerk of the works, had his share of it before it reached the actual buildings. These are already beginning to decay. . . . The Kaisar Pasand, in the south-west angle, the worst specimen of the group, has historic interest from having been the prison of Sir M. Jackson and his party previous to their massacre. The Chattar Manzel, or umbrella house, is another palace of the same bizarre and debased sort, so called from a fantastic gilt umbrella, or canopy, which crowns the roof. This was built 1827–37 by Nasr-ud-din for his huge hareem, and was originally surrounded by a lofty wall, which made it a strong place for the rebels during the Mutiny."

Asuf-ud-daulah succeeded his father, Shiya-ud-daulah, upon the throne of Oudh, and reigned from 1775 to 1797. He was not at all a great ruler, but his liberality and munificence made him popular. He spent immense sums in building an enormous palace—the Great Imambara—which is translated " Building of the Imam's." The Rumi Darwaza, or Constantinople Gate, is said to have been built by the King in imitation of that gate at Constantinople from which the Turkish Government derives its name of " Sublime Porte." The central great room of the Imambara is very large, being 163 feet long, 53 feet broad, and 49½ feet high, and it has an arched roof without supports. The curve of the arch is 68 feet. The dimensions stamp this apartment as one of the most remarkable in Indian architecture. It was built in A.D. 1784, the year of the great famine, to provide relief for the people. A few yards to the left of the palace is an old and extensive *baori*, or well, with galleries and a flight of steps. Near it is the Jami Masjid, or mosque, which ranks as the most beautiful building in the city, and its high minarets can be seen from a great distance. To British visitors the Residency will be the object of attraction. There, in the cemetery, they sleep well " who tried to do their duty."

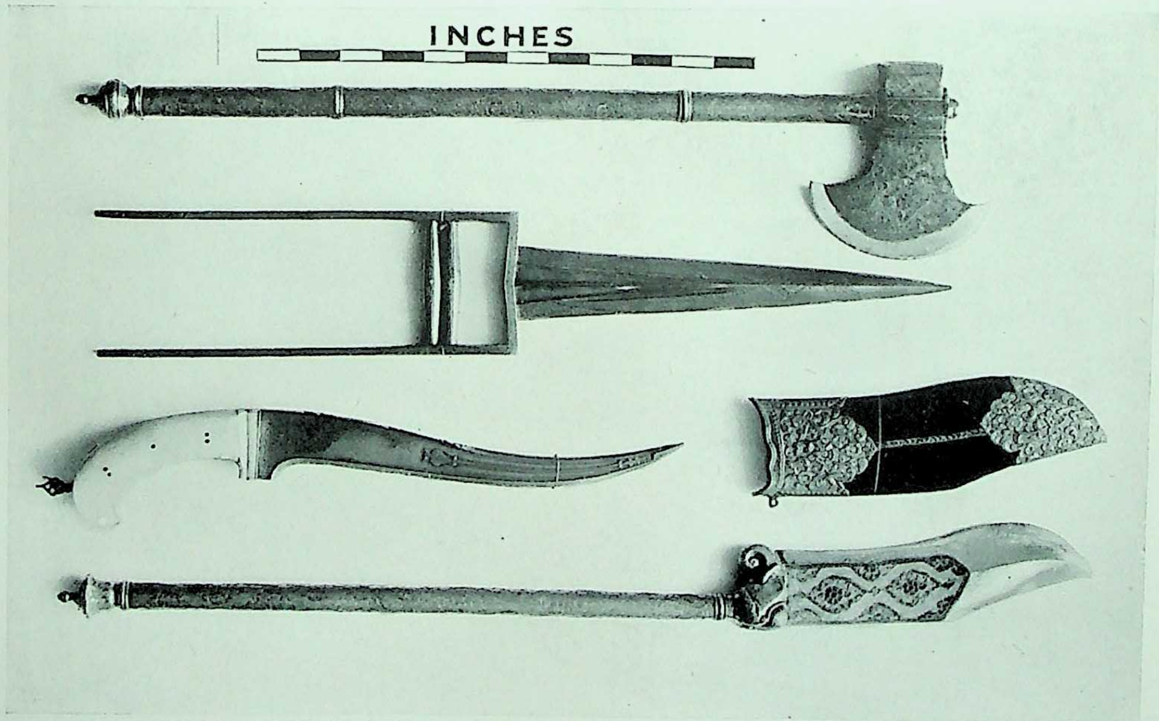
Lucknow shares with Benares and Agra the reputation for making velvet caps embroidered with silk, but its speciality is the manufacture of gold and silver embroideries. These are known under the names of *kamdani*, or muslins hand-embroidered, and *zardozi*, or velvet cloth embroidered with gold and silver thread. These embroidered fabrics are sent to all parts of India, and the thread itself has found favour in Europe, where it is employed on embroidery for church purposes, though



THE GREAT IMAMBARA, LUCKNOW.

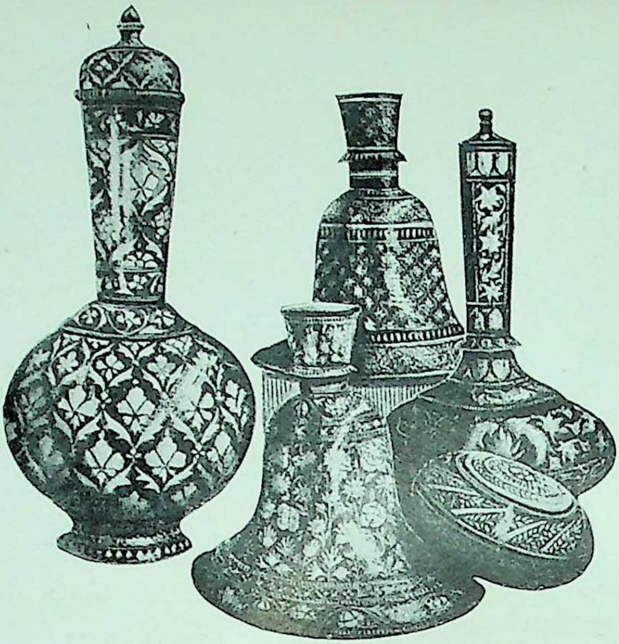
both gold and silver embroidered banners are made in Lucknow and Benares. The other wares are produced in this city just as they are in others; but, in addition to the embroidery mentioned, Lucknow manufactures quantities of cotton embroidery known as *chikan* work. It gives employment to about 1,200 people, in addition to those who weave the muslin. The abolition of Oudh Court was a grave misfortune for the families of those who depended on it, and *chikan* work supplied the women and children with welcome labour and pay. They embroider silk and *tasar*, or tussore fabrics with silk thread, and they, in addition, make cotton and silk edgings of different patterns.

At present Lucknow is one of the four chief homes of the *bidri* ware, the others being Bidar itself, Purnia and Murshidabad in Bengal. The mode of manufacture is very much the same in all the four places, and this is set out in the chapter on Bidri Ware. Perhaps the reiteration of the practice of diversion of labour will not be out of place; the moulder secures the right form for the vessels on which the carver engraves the designs which the inlayer completes.



BATTLE-AXE (TABAR). KACH.
KATAR, GOLD-INLAID.
CURVED DAGGER (PESHKABZ); IVORY HANDLE, BLADE AND HANDLE FITTINGS, GOLD-INLAID.
BATTLE-AXE, SILVER AND GOLD INLAID; CRIMSON-AND-GILT SHEATH. KACH.

By permission of the Brighton Museum Committee.



BIDRI WORK. LUCKNOW. PURNIA. MURSHIDABAD.
BIDAR. LUCKNOW.

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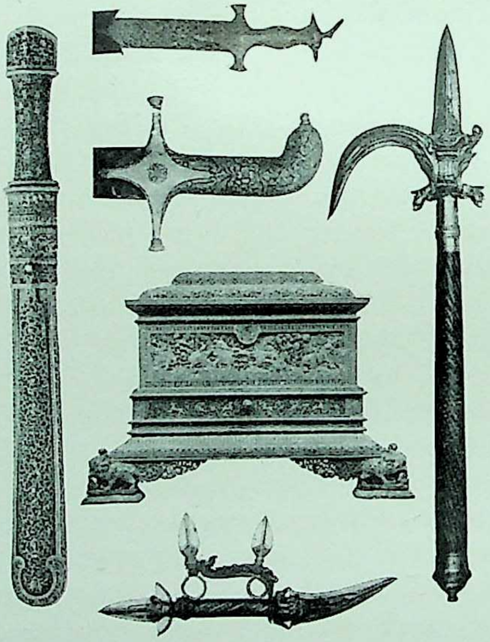
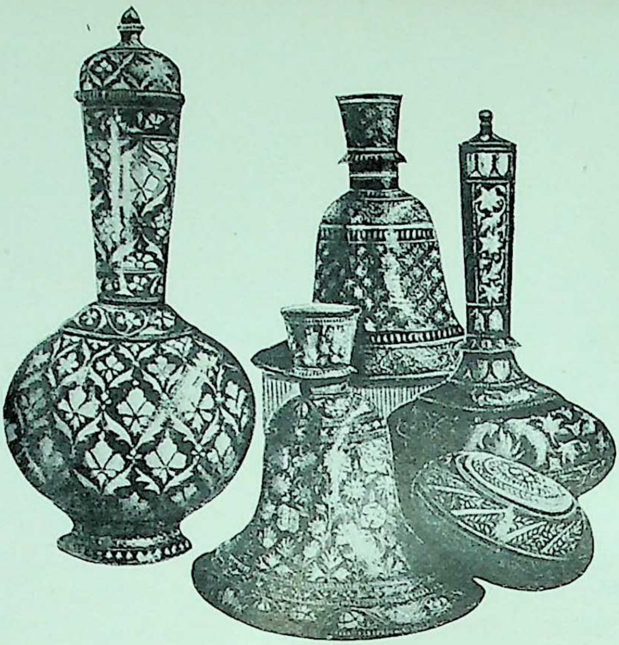


(RIGHT) ELEPHANT GOAD (ANKUS) FROM MADURA. IRON.
(BOTTOM) GLADIATOR'S KNUCKLE-DUSTER FROM MADURA. IRON.
(LEFT) DAGGER. THE SILVER AND GILT OPEN-WORK SCABBARD IS OF EXCELLENT WORKMANSHIP PECULIAR TO BHUTAN. (CENTRE) CARVED SANDALWOOD BOX. MYSORE.
(TOP) TALWAR OR CURVED SWORD WITH DAMASCENED HILT AND INSCRIPTIONS IN PANELS ON THE BLADE. SWORD-HILT WITH SILVER FLORAL ORNAMENT IN RELIEF.

CHAPTER XVII

ARMS, ARMOUR, ETC.

THE arms and armour of India cannot be classified in the manner usually adopted with regard to those of Europe, because, side by side with the highest civilisation, there were races of barbarians sunk in ignorance; and the peculiarities of the native races and of their customs during the historical periods reckoning from the invasion of Mahmud and his storming and looting of Batinda in A.D. 1001 were such that, side by side with the latest developments in weapons, offensive and defensive, through the ages, the bamboo bow, club and sling have remained in constant use in many of the unbeaten tracks unto this day. We have descriptions of the early use of the bow in the marriage-choice tournaments, where Prince Siddhartha won Yasodhara for his wife, where Rama, also successful with the bow, gained Sita as his bride, and where Arjuna, by a mighty effort, obtained the hand of Draupadi. Therefore, as elsewhere, so in India, the earliest and most important national weapon was the bow made of wood, horn or metal. So slowly had travelled the knowledge and use of guns and pistols that when Colonel Younghusband penetrated Tibet, in 1904, his escort was assailed with bows and arrows! According to the Rig-Veda: "The arrow puts on a feathery wing; the horn of the deer is its point: it is bound with the sinews of the cows." We need only further note that the bamboo, the rattan, the *sal* wood, and other close-grained timbers, were used for bows, as well as the horns of buffalo



BIDRI WORK. LUCKNOW. PURNIA. MURSHIDABAD.
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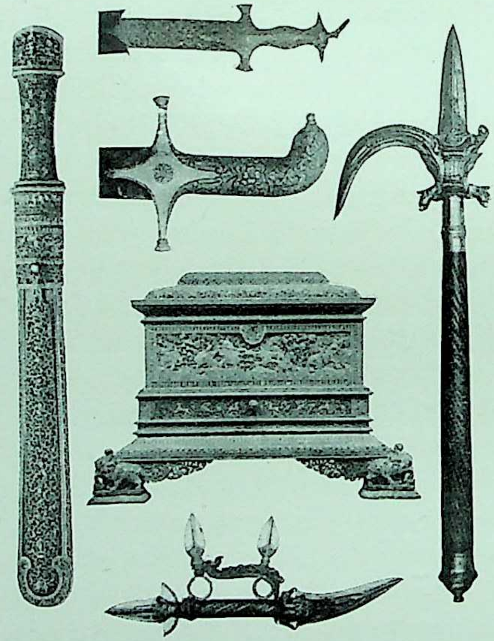
By permission of Virtue & Co., Publishers.



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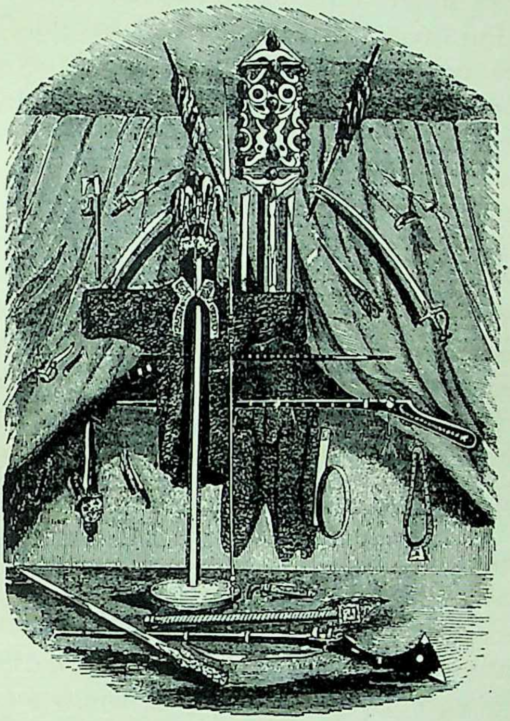
The sword has been the chief offensive weapon of the soldier for ages. When Moses slew the idol-worshippers at the foot of Mount Sinai, he said to those who came to his aid: "Put every man his sword by his side." We can only conceive that those swords were of a very elementary form, for the Greek and Roman swords of later centuries were exceedingly simple. No doubt the beginnings of swords in India were of an equally plain type, embodying first principles of cutting and thrusting. As ages came and went the work of fighting was more and more magnified. It might well be said that the profession of arms has been always the most honourable and the most glorious of all professions. The sword, at rest in the intervals of war, conferred distinction upon its proprietor who acquired fame when, in conquering his enemy in the fight, he proudly carried off his sword. Gradually the well-tried blade lost its simplicity, it came to be regarded as an emblem of rank, and received eventually the richest decoration that could be applied to it, whilst other decoration glorified hilt and scabbard, on which the ornamentation was even more varied than on the weapons themselves.

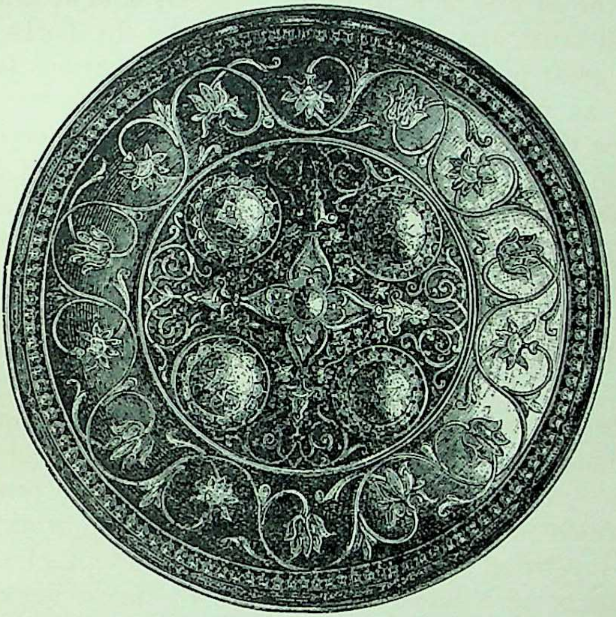
In India other weapons—clubs, maces, battle-axes, and daggers—were also used for attack, whilst for protection the shield was the chief weapon. Usually this was made of the hide of the rhinoceros, though basket-work, hard wood, copper and iron were also employed. The early books describe helmets, plate armour, and chain-mail. The defensive arms and armour in course of time received elaborate decoration too; even the hide shields were made magnificent. The Duke of Connaught has one with carved panels, representing the famous windows of Sidi Sayid's mosque at Ahmadabad. The edges and centre are painted in enamel and the bosses are enriched with precious stones. The military caste of India, the Kshatriyas, evidently wore some kind of armour, for it has an additional name, *Varman*, meaning mail-clad, which we always associate with metallic armour, though we know they often used leather and quilted coats. Presently we shall treat of the ornamentation of arms in more detail, but first we will consider the steel blade.



GROUP OF INDIAN ARMS AND ARMOUR.

Here Sir George Birdwood is our best guide. He says: "Indian steel has been celebrated from the earliest antiquity, and even the blades of Damascus, which maintained their pre-eminence even after the blades of Toledo became celebrated, were, in fact, of Indian steel. Ctesias mentions two wonderful Indian blades, which were presented to him by the King of Persia and his mother. Ondanique was originally Indian steel, the word being a corruption of *Hundwaniy*, i.e. Indian steel. The same word found its way into Spanish, in the shapes of *Alhinde* and *Alfinde*, first with the meaning of steel, and then of a steel mirror, and, finally, of the metal foil of a glass mirror. The Ondanique of Kirman, which Marco Polo mentions, was so called from its comparative excellence, and the swords of Kirman were eagerly sought after, in the fifteenth and sixteenth centuries, by the Turks, who gave great prices for them. . . . Arrian mentions Indian steel as imported into the Abyssinian ports . . . and among the Greek treatises was one 'on the tempering of Indian steel.' Twenty miles east of Nirmal, and a few miles south of the Shisha Hills, occurs the hornblende, or schist, from which the magnetic iron used for ages in the manufacture of Damascus steel, and by the Persians for their sword-blades, is still obtained. The Dimdurti mines on the Godaveri were also another source of Damascus steel."

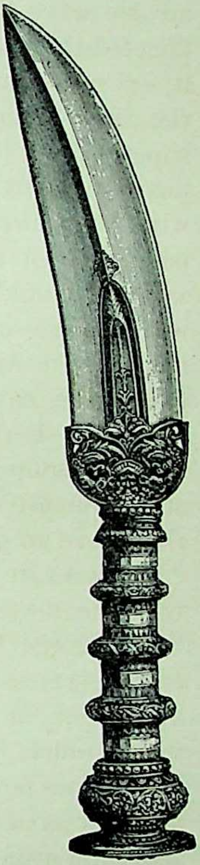
There is but little difference in the methods employed in damascening and encrusting silver and gold upon steel weapons, when compared with such processes described in the chapters devoted to metal work; but the repetition will perhaps not be unacceptable. The damascening is widest spread. In the finest work deep chiselled grooves are cut into the steel or iron forming the outline, which is completed by being filled with gold or silver wire, hammered in. This tahnishan work differs from the false damascening, in which the design is cut with a file, and then wire or even gold or silver leaf is employed for inferior weapons. For the armour, the koft process, and not the tahnishan, is more often applied. The precious metals are used to decorate the iron or steel hilts and mounts of swords, daggers, etc., by encrustation, and other styles of enrichment. Enamel is very effective upon the more expensive specimens. Scabbards and sheaths of weapons are also frequently decorated by similar processes; some of the mounts are pierced with beautiful designs in open-work, indeed, the whole scabbard may be covered with them, or with scenes of war or hunting. All over India these coverings of the sword, when the courts desired to furnish a pageant, were most elaborate, as, indeed, were the other non-missile weapons, whilst, to afford a greater display in state or religious ceremonies, the state regalia was employed, and often this was decorated with designs in gems. Sometimes even diamonds, cut into more or less regular scales, flashed in the sunlight, whilst in Burma, especially, rubies took the place of diamonds, being set *en cabochon*, and not cut.



SHIELD, DAMASCENED IN GOLD. PANJAB.

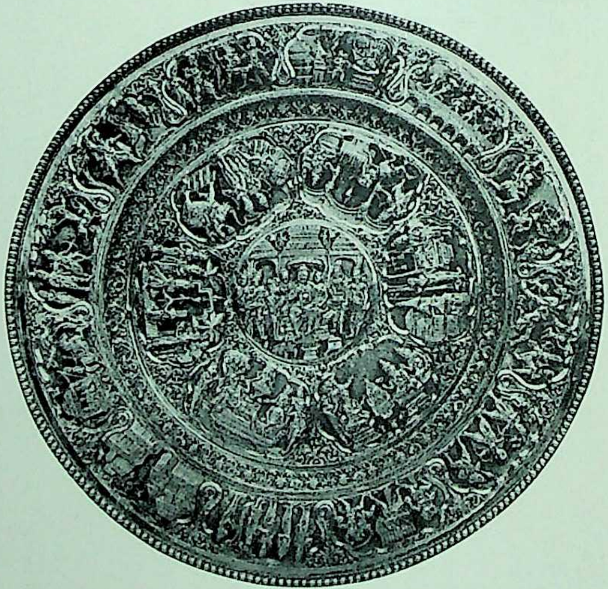
Arms for fighting are no longer amongst the art manufactures of India. Armour ceased to be effective with the advent of powder and ball. Bows and arrows, swords and daggers, matchlocks and pistols have been, for the most part, relegated to the category of antiques or curiosities, though in remote districts even now bows and arrows serve the natives in hunting. Two causes have affected the manufacture of arms, both tending to destroy it, except so far as regards the European tourist, who, for the time being, may be regarded as a collector. The superiority of the latest inventions of Europe and America has influenced the native princes to arm their followers with the newest patterns in rifles, revolvers, etc. The pageantry of the Rajah and his pride demand that his soldiers should be abreast of the times as far as these weapons are concerned. The second cause is the enforcement of the Arms Act, which has limited the demand so far as the natives themselves are concerned. We will, therefore, shortly review the old national weapons of the country, some of which were superbly mounted, and are still eminently suited for show in the processions, though they have no practical use.

To indicate how quickly the industry is dying, one example may serve. Mukharji, writing in 1888, says: "Sir George Birdwood, in his 'Industrial Arts of India' (1880), stated that 'swords of good temper are still made at Pepani, in the Hardoi District of Oudh.' The provincial officer, however, in his report to the Government of India, does not name the place as one where arms are now manufactured." He mentions, too, that, recently a Delhi arms and armour manufacturer, named Dal Chand, established himself at Calcutta, and from there sent a large and valuable collection to the Glasgow Exhibition of both old and new arms, obtained from all parts of India. His customers were almost all Europeans, who form the bulk of the visitors to that country, and cause a demand for old weapons, which are consequently manufactured for them; modern productions are treated so that they look antique, and herein lies the danger to those without experience. It must be disappointing, for instance, to buy an Indian circular shield—they are mostly circular—gilded and painted with quaint hunting and battle subjects, and then to discover that it is modern *papier-mâché*, varnished. In the curio world, when any class of object is in demand, the forger supplies it. You can buy swords, shields, daggers and chain-armour, matchlocks and pistols, in fact a whole armoury of Indian weapons, and pay large prices; but you may be throwing your money away. It is better to have a few really fine old pieces than a houseful of valueless reproductions.

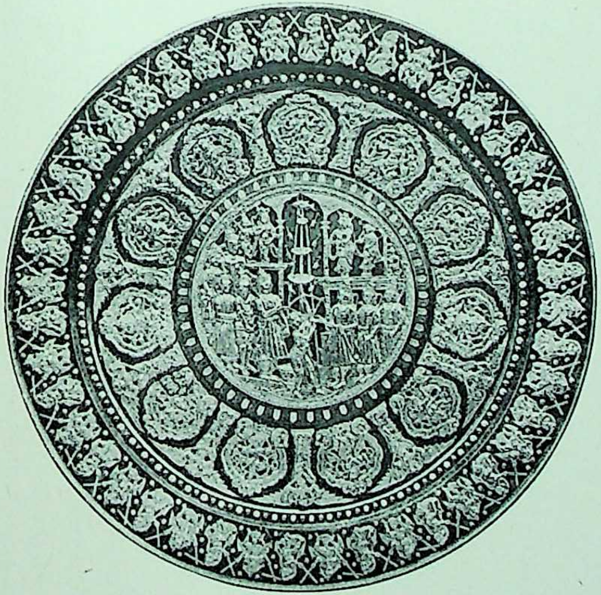


SPEAR-HEAD.
MADRAS.

The *talwars*, or curved swords, are an interesting class. They are sabres, having a considerable curve and a keen edge, and were the favourite weapon of the Sikhs and certain other peoples in North India. Many of the best specimens have their hilts damascened with gold; or, again, the steel hilts are embossed with silver; or, but more rarely, the edge is serrated for the purpose of cutting through chain-armour. The *karg*, or *kurg*, the so-called national Hindu sword, has a straight blade, and a smaller form is the *kargas*, a dagger or sacrificial knife. In Chittagong, Assam and Burma the *dao* is largely manufactured. This has a long blade, widening towards the top, which is square, and fitted straight in the handle, which is often carved with foliage and figure-work in ivory. A curious and intricate effect is obtained by Burmese workmen in this carving of *dao* handles. The outside of the specimen is cut into foliage and flowers, through the interstices of which the inside is hollowed out nearly to the centre, leaving a figure which appears to be inserted in a flowery bower. The *kukri* of the Ghurkas made at Bhera has a short handle, and incurved blade, widening in the middle, and drawing to a point at the end. The sheaths or scabbards of the *kukris* are sometimes ornamented with good filigree work in gold or silver. Another Nepalese weapon is the *Khora,* formerly used in warfare. It is a curved *talwar,* or sword, the extremity of the blade being wide, resembling the blade of an axe. It is now used in beheading buffaloes for sacrifice, when one blow only is necessary. There are many forms of swords and daggers, but we can only note the *katars* (daggers), which have heavy triangular blades ; the *tigas,* the weapons of the wild tribes of Central India, and the *adyakathis*, made in Kurg, handsomely mounted swords of a peculiar shape used by the Moplahs. Metal is used for the scabbard, but two pieces of wood are most commonly employed, so as to preserve the keenness of the edge. These are kept in position by a cover of brocade, coloured cloth or leather. Great care must be taken in removing a sword or dagger from such a sheath, as it is quite easy to cut the cloth and the fingers. The classification of Indian arms occupies no less than twelve separate groups, mainly arranged according to the geographical distribution of the peoples, and we must not confine their weapons to those which have been described ; the spears, the battle-axes, the maces, the matchlocks, and the knives are also important classes, often finely decorated. But, it must be repeated, the manufacture is now confined almost exclusively to supplying the demand created by collectors of curios and European visitors to India, who use them for decorative purposes by displaying them on the walls of their rooms. Belts and powder-horns, imitations of the rare old ones, are supplied just as the demand calls for them.



BRASS SALVER WITH SILVER ENCRUSTED FIGURES. TANJUR.

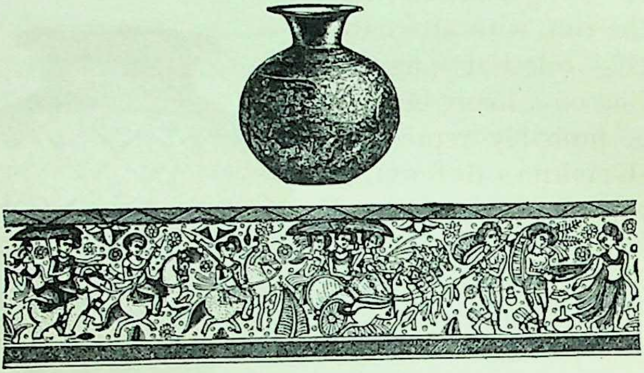


CIRCULAR SILVER TRAY. POONA.

CHAPTER XVIII

BRASS AND COPPER WARES

BRASS and copper wares include many vessels used for domestic purposes, and as utensils in connection with religious observances. Most kinds of ornamental brass work had their origin in places of pilgrimage, from which they were carried by the pilgrims, on their return to all parts of the country. The quantity produced is vast, but old pieces are scarce, owing to the reason given by Mr. Mukharji: "It is extremely difficult to procure old specimens of metal work, for, when brass and copper wares get old, they are exchanged for new ones. The old ones are taken up by braziers, and copper-smiths, and made into new vessels. Even if an old article is obtained it is difficult to find out its authentic age, except by guess-work." Of course, guess-work is of no value; what is required is absolute, or, at the least, comparative certainty, in regard to age; but when such an authority says so much, uncertainty must enter in every consideration of so-called antique brass and copper vessels. So far is this true that only one really ancient specimen has, as yet, been authenticated. The author quoted above takes the description of it from Birdwood. It is a *lota*, a small brass pot, globular in shape, flattened from top to bottom, sometimes like a melon, and having, just towards the neck, a short lip all round. Examples in the illustrations are of the same shape, which has been unchanged for ages. This very old one is shown, and Birdwood says of it: "The most interesting of all *lotas* is one in the Indian Museum, discovered by Major Hay in 1857, at Kundla in Kula, where a landslip had exposed the ancient Buddhist cell in which this *lota* had been lying for 1,500 years; for it is attributed by oriental scholars to the date A.D. 200–300. It is exactly the shape now made, and is enchased all round with a representation of Gautama Buddha, as Prince Siddhartha, before his conversion, going on some high procession. An officer of state, on an elephant, goes before; the minstrels, two damsels, one playing on a *vina* and the other on a flute, follow after; in the midst is the Prince Siddhartha, in his chariot drawn by four prancing horses,—all rendered with that gala air of dainty pride, and enjoyment in the fleeting pleasures of the hour, which is characteristic of the Hindu to the present day."

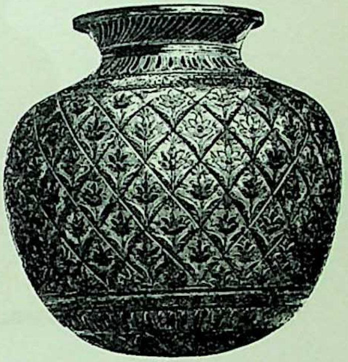


BUDDHISTIC COPPER VASE, WITH DETAIL OF GRAVEN DECORATION.

Possibly the scene represents Siddhartha bringing home his bride, Yasodhara; the chariot, with its driver, and the procession, the drinking-vessels and flowers, all seem to indicate the scene which followed the marriage feast as described in "The Light of Asia:"

"Wherewith they brought home sweet Yasodhara,
With songs and trumpets, to the Prince's arms,
And love was all in all."

Whilst on this subject we find that, amongst the best work in the base metal wares is that of Tanjur, where Krishna is the Hindu hero who figures upon such wares. The large circular salver, diameter 2 feet 1 inch, in the illustration, is brass with silver incrustations, and, though the detail in the reduced picture is not altogether clear, owing to the reduction in size, we can see how elaborate the design is. On the outer rim is the Ras Mandala, or heavenly sphere, which is figuratively represented by the dance of Krishna and the *gopis*, or milkmaids. There are eleven compartments inside the rim, with alternate winged celestial figures standing on a many-headed snake, probably representing Krishna defeating Kaliya, the serpent-king of the Jamna River. The other figures of various Hindu deities include Krishna playing his flute, a favourite subject; Sarasvati, goddess of speech and learning; Ganesa, riding on the rat, his vehicle. He is the elephant-headed god, the Hindu Janus, who is invoked at the beginning of all works, being also the god of the gateways; Karttikeya, god of war, riding on his peacock; and other figures are repeated several times: Krishna; Sarasvati; Parvati, the wife, or *sakti*, of Siva, destroying the demon, Bainsasura; Ganesa; and Indra, the king of heaven, with a thunderbolt. The principal subject in the centre shows Arjuna, one of the Pandavan brothers, a hero of the great war described in the "Mahabhârata," winning Draupadi as his bride by his skill in archery, in what is called a *swanamvara*, or marriage-choice ceremony. He is



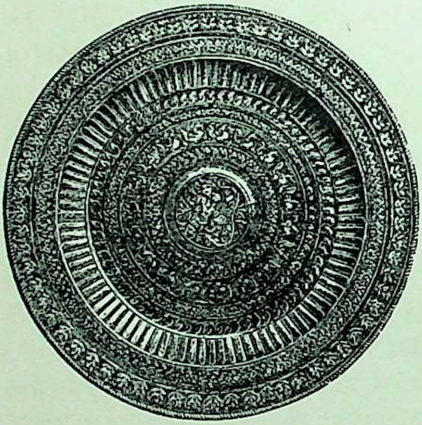
BRASS LOTA, ENCRUSTED WITH COPPER. TANJUR.

represented amongst his brothers and his rivals shooting through the eye of a golden fish at the top of a revolving pole, by looking at its reflection in a bowl or vase full of water.

The story of the shooting is given in "The Light of Asia," where Siddhartha the Prince contends for the hand of Yasodhara, the result being as follows :

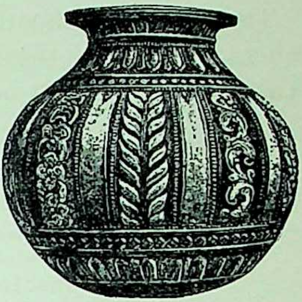
> "'What is this sound ?' and people answered them,
> 'It is the sound of Sinhahanu's bow,
> Which the King's son has strung, and goes to shoot.'
> Then, fitting fair a shaft, he drew and loosed,
> And the keen arrow clove the sky, and drave
> Right through that farthest drum, nor stayed its flight,
> But skimmed the plain beyond, past reach of eye."

The brass and silver work of Tanjur is also amongst the finest in India, but the subject of the salver which has been described is not frequently found, though Krishna is often less elaborately portrayed. One of the more common designs represents him seated on a cow, playing to the milkmaids, or *gopis*, in the classic land of Vraj, under a kadam tree. Copper salvers with silver and brass crustæ of considerable value are produced in the same place, with other designs, such as Vishnu with Hanuman and Lakshmi, or Krishna with Radha, his favourite wife, or some other Hindu deities. Not only is copper encrusted with silver, like the brass, but the latter is encrusted with copper and silver too, as the copper is with brass and silver.



BRASS DISH, ENCRUSTED WITH COPPER. TANJUR.

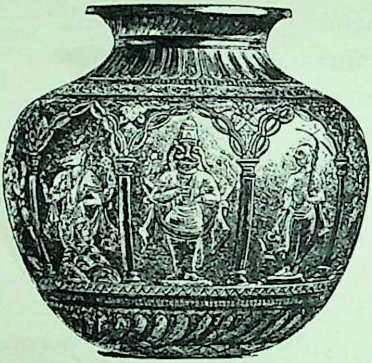
Either metal may form the ground, and even zinc is encrusted on brass. The practice of encrustation of silver upon copper is comparatively modern; the original work was confined to ornamenting brass with copper, yet, when age has softened the tones of silver and copper alike, the result is admirable.



COPPER LOTA, ENCRUSTED WITH SILVER. TANJUR.

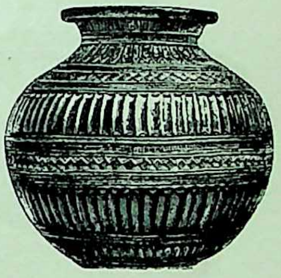
It may be well to repeat certain facts about the use of the metals: Brass is the chosen Hindu material, and though it is preferred quite plain for household purposes, as being more easily cleaned, as by the religion ordained, it is sometimes richly hammered or otherwise ornamented. The Mohammedans prefer copper, but are not averse to glazed earthenware, which is being imported to India in increasing quantities. Mr. B. Powell's remarks reveal how widespread is the use of metal vessels, and we can conclude that water-vessels, or *lotas*, dishes, bowls and candlesticks for the home, as well as images of the gods, sacrificial pots, pans and spoons, censers for the temples and other utensils are made all over India in styles that vary from the simplest forms to those most wrought with infinite elaboration. He says: "Metal vessels in a native household supply the joint place of porcelain, glass, and silver plate in a European family. . . . There is hardly any one so poor but he has not some brass pots, if no more than the *lota* in which he boils his porridge, drinks his water, and holds water to wash in. The wealthier a man is the better off is his house as regards his vessels. In the kitchen of a big house the array of brass vessels, cooking-pots, and water-holders, all scoured bright with earth every day or oftener, is quite formidable. The native gentry use silver drinking-cups, and some other articles of silver, but the staple is brass or copper. . . . The lamps employed in a great house, where European candles and lamps have not yet found their way, are huge brass candelabra with a broad dish below, and a number of branches for little lamps filled with oil and having a wick in the spout of the oil-holder. Brass vessels are sold by weight, so much being allowed extra for workmanship. They are nearly always made of imported sheet brass and copper."

From the intricate encrustation of the Dravidian type to the plainest hammered vessel range almost endless styles of hammered or other ornament. In Tanjur one style is sculptured, another is elaborately decked with hammered work. The metal forming the vessel itself yields the material on which the decoration arises, by cutting or hammering; nothing is added, as is the case where encrusted ornament is soldered or wedged on that material, or where *bidri* and *koft* work are applied to it. The workers have no tracing or pattern; but, with a brass vessel steadied between their feet, with a small hammer in one hand and an iron graver in the other, unhesitatingly proceed with the design, be it figures, or symbols, or a conventional floriated ornament, without a line drawn on the surface of the metal to guide them, simply embodying the result of years of constant labour in processes which they learned from their fathers' fathers.



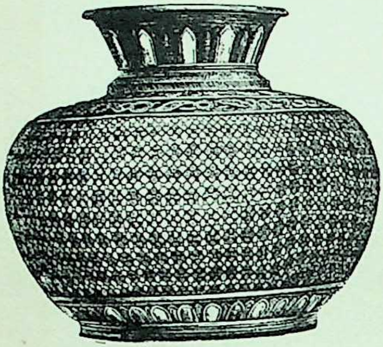
BRASS LOTA. TANJUR.

Before saying something about the well-known Benares ware, the mythological figures, images in the round, or simply in raised or relief designs made there will be noted because it is the first and foremost city in India for their production, not only in brass and copper, but in the precious metals and in wood, stone and clay. The carpenters make the wooden gods set up in the temples, the stone ones are the work of the masons, whilst the short-lived clay idols come from the potters' hands, and the goldsmiths, braziers and copper-smiths produce them in the several metals. Brass is largely used, but it is an alloy of copper and zinc, which, when further alloyed with gold, silver, iron, lead, tin and mercury, makes what is thought to be a perfect amalgam of eight metals, very highly prized. Commendation is bestowed by the Sastras, or Shasters, upon those who worship the images of gold and silver. These Sastras form a collection of Brahmanical laws, letters and religion, including the four Vedas, the six Vedanga, the body of the law, and the six sacred books of philosophy. They indicate, once again, that the religion of the philosopher is far removed from the idolatry of the ignorant multitude. They prescribe certain weights for the gold images of Durga, Lakshmi, Krishna, Radha and Sarasvati, which are worshipped daily in the homes of the rich and of the poor alike, though the latter have brass idols. They must be at least one *tola*, which is nearly half an ounce; generally they weigh more. The goddess of small-pox, Shitala, in silver, must weigh twelve *tolas*. Siva in his *lingam* form is presented in an amalgam of tin and mercury, and his image is accounted most holy. This particular subject has a great attraction, and could be pursued further; but unfortunately the importation of gods made in England is destroying much of the interest in the study of the Puranic gods of Hinduism.

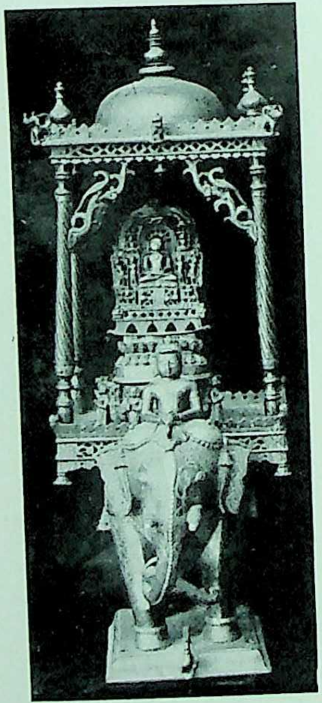


COPPER LOTA, WITH HAMMERED ORNAMENT. TANJUR.

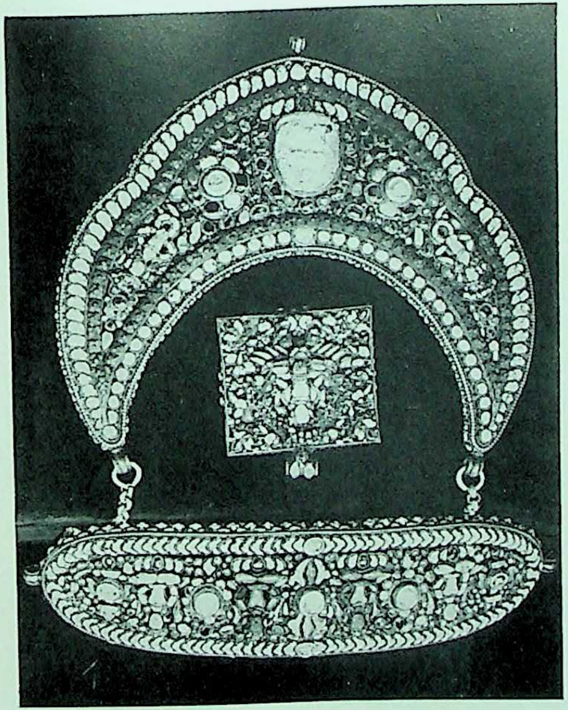
Miss Gordon Cumming says that "it is impossible to walk through the bazaars of Benares without being struck by the variety of the cauldrons, pots and bowls; the shovels, the snuffers, and the spoons, the censers, the basins, the lamps, the candlesticks, and all manner of things to be made either of gold, or of bright brass, which might be continually scoured. Here, in the open sunlight, are stalls heaped up with all sorts of brass work for the use of worshippers. Incense-burners and curious spoons, basins and lamps, pots and bowls, and a thousand other things of which we knew neither the name nor the use, but which the owners were continually scouring until they gleamed in the sun." It is brass ware like this which has given to Benares a high place amongst the cities where such articles are manufactured in India. The variety of designs engraved in the moulded form, the excellence of this form, and the rich gold-like lustre on plates and dishes, water-coolers or goglets, and *lotas*, salvers and shields, betel-boxes and cups, and various utensils besides have commended them to Europe, though much of the ware is bought by the pilgrims and carried to their homes. The gods their fathers worshipped are engraved on their brass vessels; they are the gods they know and recognise and adore.


COPPER LOTA, ENCRUSTED WITH SILVER. TANJUR.

The ware which has been exported from Benares into this country, for the most part, is of very indifferent quality. Most of us will agree with Sir George Birdwood's opinion of it: "It is very rickety in its forms, which are chased all over in shallow, weak patterns; and it fails altogether



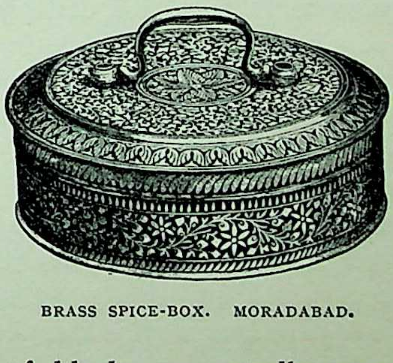
OLD SOUTHERN INDIA BRASS ELEPHANT WITH IDOL ON HIS BACK.



TIBETAN SILVER-GILT HEAD AND NECK ORNAMENTS FOR AN IDOL, WITH A HANGING CHARM BETWEEN THEM, SET WITH TURQUOISE, CORAL, LAPIS-LAZULI AND PRECIOUS STONES.

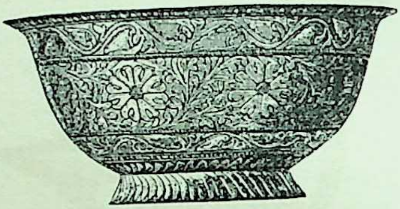
to please, owing to its excessive ornamentation. In the trays particularly all appearance of utility is destroyed by the unsuitable manner in which decoration is applied over the whole surface." Then, again, owing to the moistness of the English weather the brightness passes away, and the labour of polishing articles so entirely engraved is certainly not appreciated. Neither is it cheap, for a *lota* costs from 6 rupees, a pitcher from 14, which is about the price of a bowl. Yet, as brass ware, it is unsurpassed in India.

Moradabad, in the North-West Provinces, makes brass ware of a different type, which has no connection with religion at all; rather, it appears to maintain Mohammedan traditions in its decoration, which consists of arabesque or floriated patterns. Two separate and distinct methods are employed in applying the ornament, which, like that of Benares, is overcrowded. The first method is engraving upon the brass after it has been tinned over. The tool pierces the tin and exposes the brass below, so that the pattern appears in a brassy lustre upon the silvery ground of tin. This method is known as *sada*. The other, *siyah-kalam*, is a process of *champlevé* by which the ground is cut out, leaving the floriated design in relief. The hollows left by the cutting are filled with a blackened composition of lac, so that the pattern is in brass upon a black ground. Red and green lac, employed sometimes instead of black, are usually associated with work of poorer quality, inferior both in design and execution. The manufacture was in a languishing state when, in 1876, the ware was intro-



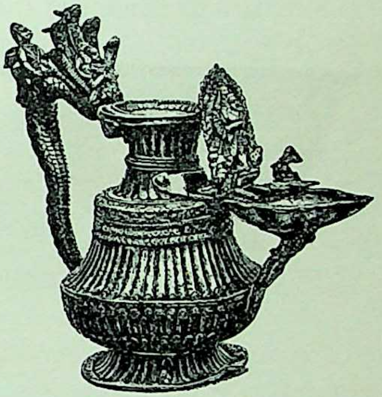
BRASS SPICE-BOX. MORADABAD.

duced into the chief hotel at Allahabad, frequented by English people going back to England, who were attracted by the elegant shapes of the moulded *sarais*, trays, etc., and by the unusual decoration, and they bought it freely. Nevertheless, the oldest of the Moradabad work remains the best—a remark which applies in general to all the metal work of India, where the simple and bold early decoration has yielded to overcrowding of ornament and bad designs. In many instances the design is not consistent with the form of the article which bears it; but, on the other hand, there is something to be said for the view that the chief cause is the desire of the craftsman to conform to a demand, and the demand to-day is such that it prefers to select articles which show an infinity of labour and an extraordinary amount of industry. Mr. Mukharji puts the matter thus: "It must be remembered that in all hand-made articles the profusion of ornaments, with their delicacy and minuteness, excites the admiration of the purchasers. The taste for effect varies, but the patience, perseverance and ingenuity of the maker are always appreciated." This notwithstanding, the Moradabad ware shares with the *bidri* of Haidarabad and the damascening generally the progress towards degeneration as compared with the old work. Perhaps both native design and handicraft have suffered from European influence, which, apparently, is destroying the natural aptitude and tradition, as well as the taste and feeling of the artificer.



TINNED BRASS BOWL WITH ENCRUSTED ORNAMENT. MORADABAD.

The engraved copper *aftabas*, or ewers from which water is poured, made in Kashmir, are sold for 20 to 50 rupees each. Mr. Kipling says: "The Kashmir patterns are minute, and founded mostly on shawl designs. The ware is generally covered with deep chasing. Many of the objects are sent to England to be electro-plated or gilded, but a few are plated in this country; sometimes the surface is tinned, and the engraved ground is filled in with a black composition simulating *niello*. The chief native use in Kashmir and Central Asia, where the art probably originated, is for the *chagun*, or teapot, a jug-like vessel with the spout attached along nearly its whole length; for the *aftaba* and *chilamchi*, or water-ewer and basin." This work is very rare in England. Three dishes were exhibited at the Paris Exhibition studded all over with little raised flowers, which shone like frosted silver out of a ground-work of blackened foliated scrolls which were traced so delicately as to look like the finest Chantilly lace.

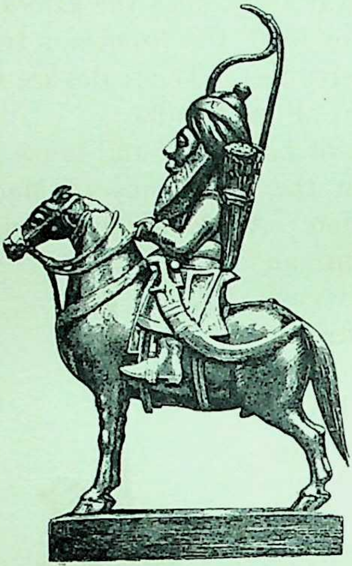


COPPER-GILT SACRIFICIAL VASE. MADURA.

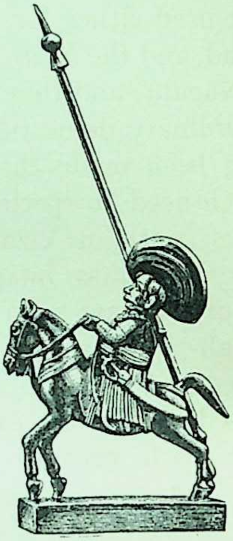
Generally, in accordance with modern custom, the practice of importing the wares, and generally, too, with the extension of the railways, the larger centres of manufacture, which can secure a cheaper production of brass utensils, are underselling the local artificers. This last is scarcely a matter for astonishment. In the one case imported sheets of rolled brass are used, whilst the native plan was to smelt the brass and beat it out into sheets. Thus it is that in many parts of the Central Provinces, where formerly ordinary utensils were sought after because of their neatness and durability, the industry has declined.

Jaipur has acquired a reputation for the smoking-bowls, *gargaras*, or *gurguris*, which are used considerably in Upper

India, and it is said that Jaipur craftsmen are especially clever at imitations, making anything that may require to be copied. The ruling chief, the Maharajah Sir Madha Singh Bahadur, is a liberal patron of the arts, whose encouragement has attracted good workmen from many parts of the country. Salvers and vases of Hindu form, with mythological figure decoration, are made, and betel-boxes as well as ordinary utensils. "Jaipur against Jodhpur!" was the cry in the olden days, but now, in the time of peace, the Maharajah of Jodhpur could emulate his brother prince in restoring old Indian art, and our world, the western, would watch and applaud the emulation between the two Highnesses. We do not require the art of our world from India; rather would we hail the *renaissance* of the pure traditionary forms and decorative ornament which, in the best examples, are so much to be admired.



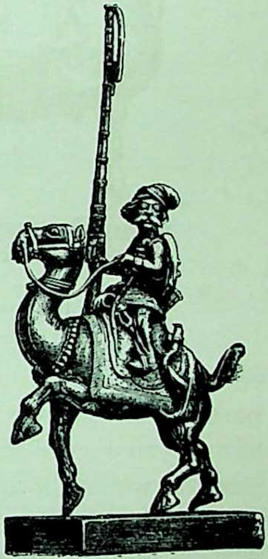
MOUNTED ARCHER, BRASS; C. 1750.
PEDDAPURAM.



MAHRATTA SPEARMAN,
BRASS. PEDDAPURAM.

At Marwar, in Jodhpur, a peculiar lamp is made, a rolling lamp, the *lotandiya*, which will not upset. One of a similar character was sent to the Glasgow Exhibition in 1888 from Jaipur. Here is the friendly rivalry which we have indicated, which would be so beneficial to the people were it extended and maintained in the true interest of art. From Marwar also comes the *katordan*, a box used either for jewels or food, the *tironchi*, a tripod-stand, and the *kanti*, or jewel-scales. The scales are made at Nagaur, and they are sent all over India.

Ordinary domestic wares of bell-metal and brass have long been made throughout the Presidency of Madras, which need no special mention. At Peddapuram, eighty miles south of Vizagapatam, an army of brass images was cast about the year 1750 for a former Rajah of that district, now a collectorate. These were all dispersed by sale early in the nineteenth century. They are interesting as showing the dress and accoutrement of various types of soldiers at the time when they were made, and in that respect they are as unique as they are rare. The examples shown are from Sir George Birdwood's book. The idols made in the Tumkur district, of both brass and copper, are commended; but, though other good brass work is produced at Nellur and elsewhere, nothing is accounted equal to the wares of Madura and Tanjur in the whole extent of India. At both places the bold forms and elaborate inwrought ornamentation have been raised to the highest excellence. The brass and silver wares of Tanjur have been mentioned,



INFANTRY SOLDIER MOUNTED ON A CAMEL, BRASS. PEDDAPURAM.

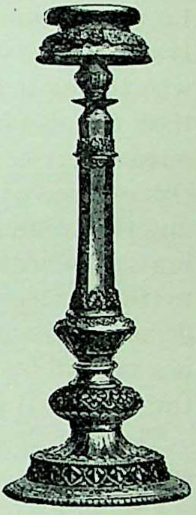
but those simply etched, with others more deeply cut with mythological designs, are as admirable in their simplicity as the encrusted specimens are, with copper on brass or silver on copper, in their richer dress.

In Bombay, similar brass and copper pots, lamps, drums, chains, are found, as elsewhere in India, and notice need only be drawn to the productions of Nasik and Poona because of the superiority of their work. The excellent finish of the vessels made by the Nasik artificers places them first, and this deserved position is improved by the constant demand for them. Nasik, like Benares, is a famous place of pilgrimage, and the crowds of Hindus who throng it for worship carry away pots and pans for their friends far away. Then in the confirmation, or admission service, when the sons of the Hindus of the richer classes receive the "Thread" which marks their entrance into their caste, each boy receives a gift of a set of copper, brass, or silver drinking-vessels, a present which is repeated to the bridegroom in the marriage ceremonies. Such demands stimulate trade, because on these occasions there is a natural tendency to make a great display, from which the craftsmen benefit.

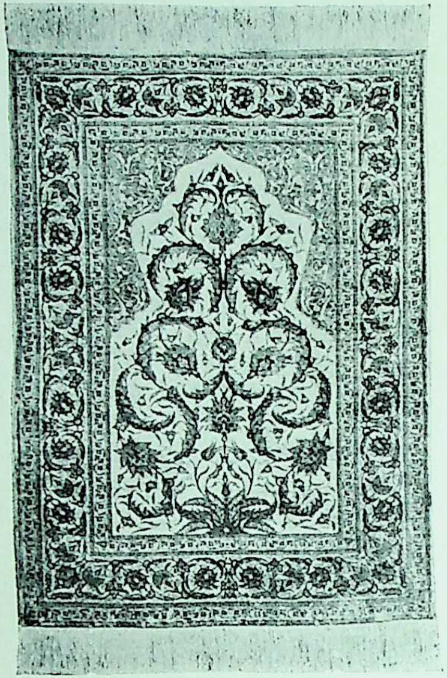
The best description of these men's actual methods of working are recorded by Mr. Gupte as follows: "The *tambat,* or maker of large articles, takes a sheet of brass or copper, which he lays on the floor, and on it he traces with a compass the shape of the article to be made, and cuts it out with scissors or a chisel. The metal is then softened in the fire, and hammered first on a hollow stone anvil, and, as it assumes a hemispherical shape, it is hammered on a bent iron bar-anvil, and again softened and hammered three or four times till it is beaten into shape. Each vessel is generally made of two pieces, a lower and an upper, separately beaten into shape and soldered with brass, borax, and chloride of ammonium. The men work in bands of five or six, dividing the labour between them, some making the rough shape, some shaping the neck, others forming the lower portion of the vessel and the rest giving the whole a rough polish. The polishing given to cooking utensils is a rough scrubbing with a mixture of powdered charcoal and tamarind-pulp, followed by a further beating with a small hammer till the whole surface is covered with little facets."

The finer work is treated somewhat differently. The metal employed, whether brass, copper, silver or gold, is first beaten into the required thickness, then it is placed upon some form of lac. The design is next hammered in with various home-made tools, leaving the parts in relief which have not been beaten. Should these require yet higher relief, the lac is melted out, the object reversed, and immersed in liquid lac which sets, and the process of hammering is continued at the back. Again it is turned, and the final finish applied. Gilding is put on by an amalgam of gold and mercury.

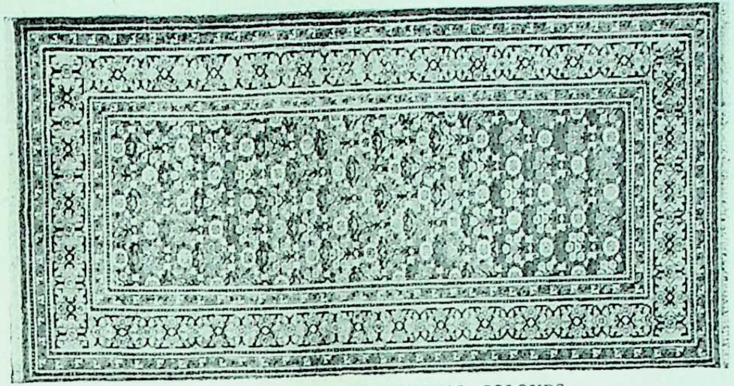
In castings a model is first made in wax. The object of the casting is to reproduce that wax model in metal, a process requiring very careful treatment, especially when the design is intricate. The model is covered with a thin coat of fine clay; when this is dry the process is repeated; afterwards, a mixture of cow-dung, clay, charcoal and sometimes chopped straw is added to overlay and imbed the whole. The wax is melted out, and when the mould is quite dry the molten metal is poured into it. The whole is left to cool. Then the mould is broken up, and the casting removed to receive such decoration by chasing, encrustation, etc., as may be desired.


BRASS CANDLESTICK.
MADURA.

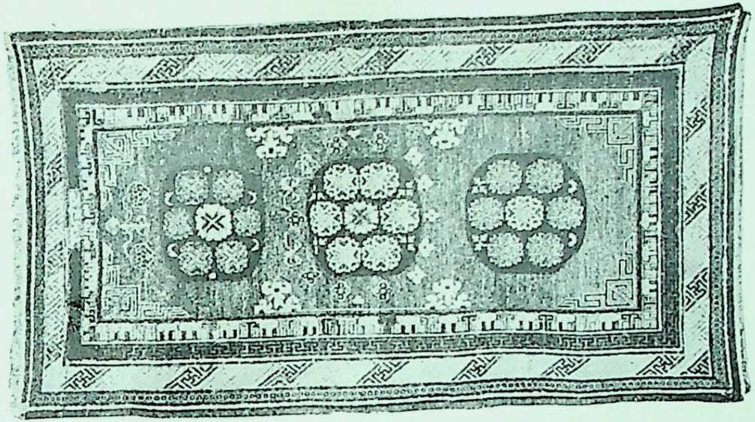
Bearing in mind what Miss Gordon Cumming said regarding the multitude of articles manufactured in bright brass, we will conclude this chapter by mentioning two which do not require constant scouring like those which come in contact with cooked food. The *hukka*, or smoking-bowl, is one, and the *pandan*, the receptacle for the betel-leaves or sliced betel-nut, and the spices chewed with it, is the other. Both are made in silver as well as the baser metals, and in their decoration great ingenuity is often displayed. The Benares and Moradabad brass ware and the Lucknow copper vessels have advanced in European favour during the last few years, yet there is much to be said, in preference, for the old work.



PERSIAN SILK.



MANCHURIA. SILK IN SEVERAL COLOURS.



KHOTAN.

CARPETS OR RUGS.

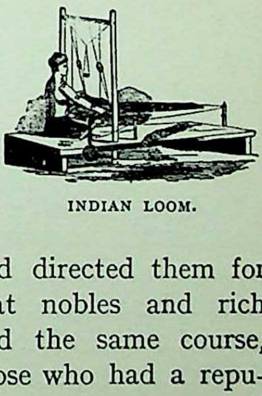
CHAPTER XIX

CARPETS, WOVEN STUFFS, ETC.

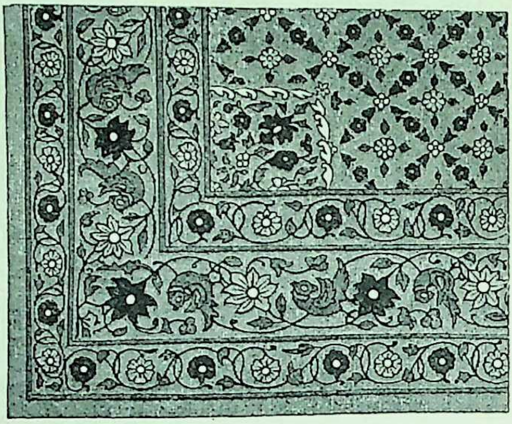
CENTRAL Asia was the home of the carpet. Even the earliest notices of the manufacture come from the East, where Babylonian tapestry was famous. But such a precious fabric was never intended to be trodden underfoot, but rather to be laid on a royal bed or at the feet of a king, or to hang on the walls of a palace.

There, where the soft, blended colours of the altogether delightful material pleased the eye, was an oriental masterpiece, fit to form a background for the Caliph's brilliant Court, favoured by the Great Moguls when at their zenith of power, and fit to excite the admiration of the world which sees it now amidst those tissues and embroideries which bear testimony to the days when the world was not in a hurry, and when the skill of the artificers was worthy of the princes, who employed them under conditions which were ideal and honourable to all alike.

Bernier has informed us how the Emperor Aurangzeb gathered his skilled artisans together to carry on their labours under the eyes of those who supervised and directed them for him, and the later princes, great nobles and rich gentry, in times of peace, followed the same course, vying with each other to secure those who had a reputation for special skill. They became the patrons of

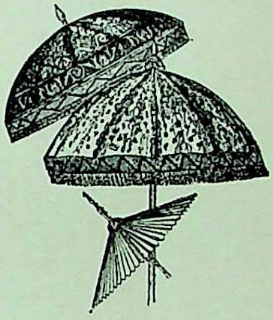

INDIAN LOOM.

the industrial arts, and carpet-making was included amongst these. No cares assailed the workers, because their wages were as fixed and assured as was their daily food. Plenty of time was at their disposal for the task they undertook, so each was expected to excel his best in the hope that the patron might personally commend the finished production, and reward it by some privilege of advanced position and some addition to the pay. Accident, illness and old age were also provided for, Yet, with all these advantages, Indian carpets never quite attained the highest level of excellence, for, though the Mogul rulers introduced the manufacture, and brought craftsmen from Bagdad, Shiraz and Samarcand, Persian carpets were always preferred to those made in India. Whether the climate affected the wool production, or whether it was too moist, is not material; the fact remains that the best oriental pile carpets were not produced there, but in Persia, at Hirat, Kirman, Khorassan, Ferahan and Kurdistan. Next in rank are those of Turkey in Asia Minor, where, at Ushak, near Smyrna, the chief supply is



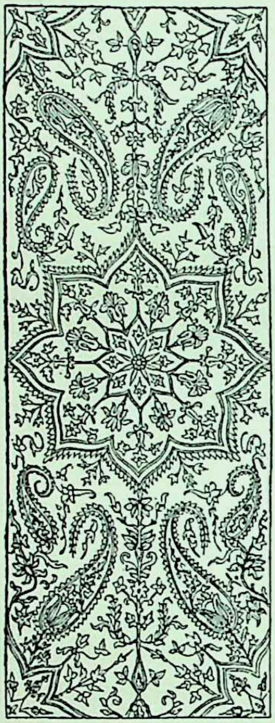
KINCOB (KINKHAB) WOVEN WITH GOLD OR SILVER THREAD. AHMADABAD.

obtained. The manufacture of woollen pile carpets in India, with an exception which will be further dwelt on, is now carried on by private enterprise in Afghanistan, Baluchistan, Kashmir, the Panjab, and Sindh, also at Agra, Mirzapur, Jubbulpur and Hyderabad, as well as at Warangal in the Nizam's Dominions, and at Masulipatam and on the Malabar coast. Velvet carpets form one of the industries in Benares and Murshadabad, whilst silk carpets are produced at Tanjur and Salem. These silk carpets are very like those of Persia, Turkey and China in the quality of the material, only differing in the details of the scheme of decoration, though the Persian influence permeates all of them, and that is characterised by the formal combination of floral and geometrical designs, which may be termed the style of Central Asia. Now comes the exception, above-mentioned; as to the effects of it opinions differ, and here we will quote two which are opposed on some main points. The question is whether the carpets not produced by private enterprise, but under conditions of forced labour in the provinces under direct British rule and in the Native States, are a source of weakness or strength in relation to the industry. The expression "forced labour" means jail labour. Many jails produce carpets.


STATE UMBRELLAS.

Sir George Birdwood takes one side: "Unfortunately," he says, "there has been a great falling off in the quality and art character of Indian carpets since then [1851, the Great Exhibition], partly, no doubt, owing to the desire of the English importers to obtain them cheaply and quickly, but chiefly owing to the disastrous competition of the Government jails in India with the native weavers.

The chief blame, however, for this lamentable deterioration must be attributed to the want of knowledge and appreciation in the general mass of the English purchasers. Few people seem able to realize that, when buying oriental carpets, they are, in fact, choosing works of art, and not the manufacturer's 'piece goods' produced at competition prices." The main point under discussion is jail labour.


KASHMIR EMBROIDERY ON A LIGHT BLUE GROUND.

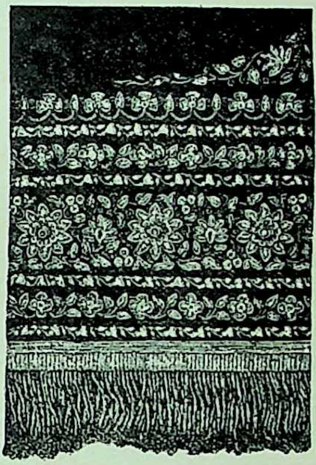
On the other side is Mr. Kipling, who remarks: "It has been said that the Panjab jails have injured the indigenous industry of carpet-weaving. It would be more like the truth to assert that they have created such as exists. It was not until the Exhibition of 1862 that the Panjab was known beyond its border for the production of carpets, and then only by the productions of the Lahore Jail executed for a London firm. There exist no specimens to show that the Multan industry, the only indigenous one of the Province, was of either artistic or commercial importance. The success of the Lahore Jail led to the introduction of the manufacture in other jails, and it is now taken up by independent persons."

Probably Mr. Mukharji's view is the correct one. He states: "It is doubtful whether private parties would have the capital or the courage to make copies of old carpets like the one made at the Agra Central Prison. If the jails would only confine their operations to copy and preserve the most valuable examples of carpets and not make tawdry articles for a profitable sale or make things already in the hands of private manufacturers, such as the cotton carpets called *daris*, prison manufactures would come into no competition with private industries. On the other hand, they would set before the people models of good workmanship."

It is true that the first thoughts of the native manufacturer must be about his profits, and, if the jails compete with him in the production of similar articles, either they must diminish or the wages of the workers must be reduced. But such considerations are beyond the range of our review; they belong rather to the science of political economy, and we have cited them as the words of people interested in native industries who are looking all around for the means of saving them. In the absence of a strong public feeling for the abolition of carpet-weaving in the jails, the work will probably continue. And some of that work is very good. The old designs on Persian, Kurdistan and Hirat carpets have been reproduced with varying success. In the Agra Central Prison, a copy of an old Hirat specimen which had been in the possession of the Jaipur family for more than a hundred and fifty years was imitated very well indeed. Sir W. Tyler writes about it as follows: "The original carpet, of which only a slip now remains measuring some 20 feet by 12 feet, is woven from the finest *pashm* wool, very similar to that employed in the celebrated Kashmir shawls, with a cotton foundation of twelve threads to the inch. The design of the border is entirely and purely Persian, consisting, as it does, of alternate medallions and flowers, with a fish on opposite sides. The design of the centre is evidently a mingling of the Afghan with the Persian and Arabic, as is shown by the geometrical outlines filled in with medallions and floral ornamentation.

These are so beautifully and harmoniously intermixed that there is no clashing of style; in fact, so cleverly and neatly are the three classes of design intermingled that only a person thoroughly acquainted with the local peculiarities which, in ancient times, distinguished the patterns of one country from another, could detect or separate them. The colours in the original carpet are purely Persian, and are as bright and as beautiful in tone to-day as they were when the carpet was first woven; the tints are, perhaps, a little mellowed by time, but this takes nothing from—on the contrary, it rather adds to—their beauty. The deep red ground-work of the centre and dark green of the large border, as also the deep blue-green of the centre leaflets and flowers in the original, possesses lustre, making the wool forming the pile look, to the uninstructed eye, like silk. This is partly due to the description of wool used and partly to the ancient method of dyeing. The medallions in the centre of the carpet, with their connecting geometrical links, leaflets and flowers, are, so far as design and harmony of colour are concerned, the most beautiful of any which I have yet seen." This description is a word-picture, which will not fail to impress those who have seen a fine old Persian carpet. The writer then analyses the Agra prison-made reproduction, which was woven by the best weavers there, and he judges that "the design has been most accurately reproduced."

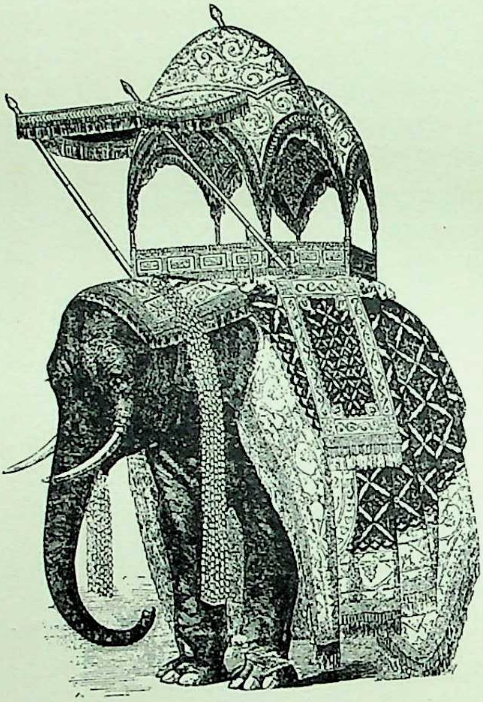
All the designs above mentioned were derived from Persia, which was the source of many of the art industries, designs, etc., of Northern India. When we find Hindu designs we know they come from the south. But, even here, the English demand has been accompanied by a cheapening of the materials; the backs of the carpets are made from English twine, and the beautiful old traditional designs, complicated, difficult and slow in execution, have yielded to crude inharmonious masses of unmeaning form. Especially was this the case at Masulipatam, which formerly produced varied, interesting and beautiful designs in glorious carpets, which once had a European reputation in sad contrast to that of its present manufacture. The only pile woollen carpets made in India of pure native design unsullied by European or Saracenic influences are those of the Malabar and Coromandel coasts. The Malabar output is warmly praised by Sir G. Birdwood as follows: "The simplicity and felicity shewn in putting the right amount of colour, the exact force of pattern, suited to the position given them, are wonderful and quite unapproachable in any European carpets of any time or country. They satisfy the feeling for breadth and space in furnishing, as if made for the palaces of kings." Then he goes on to praise the native productions on the opposite side of the Dakhan, where, remote from the commercial traveller, the natives weave uncontaminated designs in carpets of very high quality. The weavers of these productions are Mohammedan descendants of Persian settlers, and their carpets are known in the London market by the name of *Coconada*.



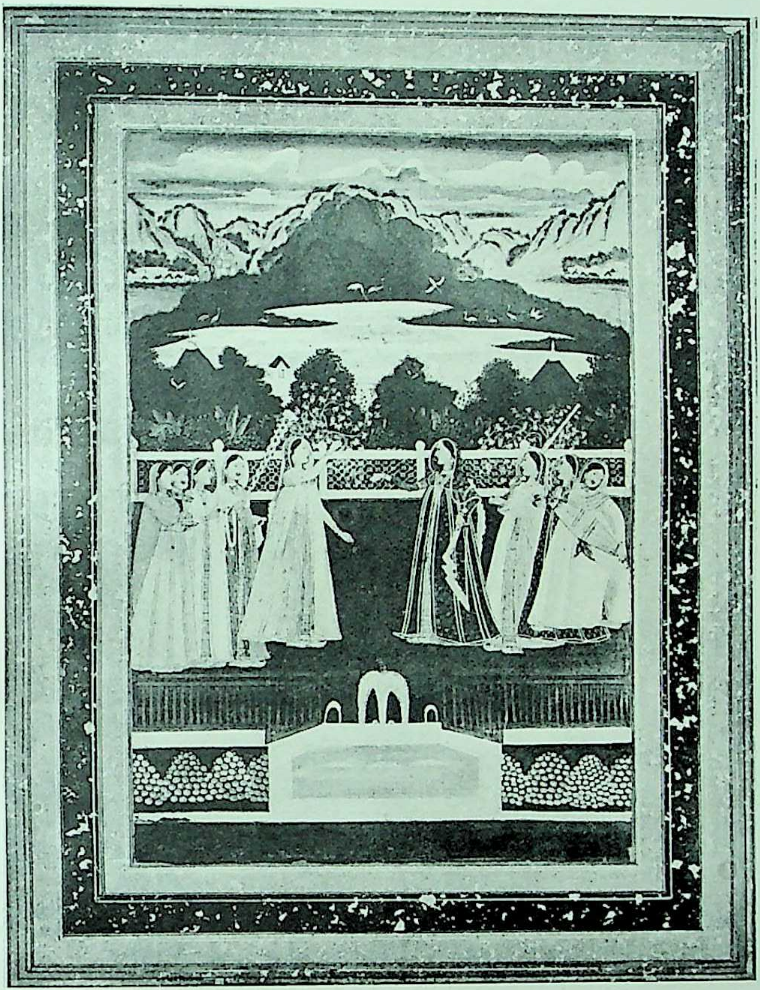
GOLD EMBROIDERY ON VELVET. MURSHADABAD.

In many other parts of India a large trade was once carried on in woollen carpets, but all tell the same tale of diminishing trade. The process of weaving is set out by the same writer, and recopied by all the authorities consulted. It follows:—

"These pile carpets are called in India specifically *kalin* and *kalicha*. The foundation for the carpet is a warp of the requisite number of strong cotton or hempen threads, according to the breadth of the carpet, and the peculiar process consists in dexterously twisting short lengths of coloured wool into each of the threads of the warp, so that the two ends of the twist of coloured wool stick out in front. When a whole line of the warp is completed the projecting ends of the wool are clipped to a uniform level, and a single thread of wool is run across the breadth of the carpet, between the threads of the warp, just as in ordinary weaving, and the threads of the warp are crossed as usual; then another thread of the warp is fixed with twists of wool in the same manner; and, again, a single thread of wool is run between the threads of the warp across the carpet, serving also to keep the tags of wool upright, and so on to the end. The lines of work are further compacted together by striking them with a blunt fork [*kangi*], and sometimes the carpet is still further strengthened by stitching the tags of wool to the warp. Then the surface is clipped all over again, and the carpet is complete. The workmen put in the proper colours either of their own knowledge or from a pattern. No native, however, works so well from a pattern as spontaneously. His copy will be a facsimile of the pattern, but



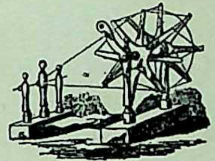
AN ELEPHANT, FULLY EQUIPPED.



RAJPUT LADIES AND ATTENDANTS.

stiff, even if it be a copy of his own original work. His hand must be left free in working out the details of decoration, even from the restraint of the examples of his own masterpieces. If he is told simply, 'Now I want you to make something in this style, in your own way, but the best thing you ever did, and *you may take your own time about it*, and *I will pay you whatever you ask*,' he is sure to succeed. It is haggling and hurry that have spoiled art in Europe, and are spoiling it in Asia."

Goats'-hair carpets and rugs, as made in Baluchistan, have extraordinary merit. The hair confers upon them a lustre finer even than that of the silk carpets of India, singularly beautiful indeed as are the colours, though the dyes are fuller. The curious geometrical designs found in the rugs of Turkistan, the same that gave origin to the early patterns on Brussels carpets, have here been adopted. The ground is either a deep indigo or madder red, and upon it the patterns are traced in orange, brown and ivory white, intermixed with red when the ground is blue, and with blue when the ground is red. The fringe is formed by a web-like prolongation of the warp and woof beyond the pile, and when striped in colours it is decidedly pleasing.



INDIAN SPINNING-WHEEL.

Our illustration of a magnificent Persian rug in silk, with characteristic decoration of green upon a white ground, gives a clear idea of the style known as Persian. Sometimes the ground is of a glowing red, a crimson, which is covered with large tulips in shades of blue, green and yellow. Then the ground of the broad border may be of shades of fine green, decorated with a rich tracery of leaves and various coloured flowers, amongst which, now and again, birds of gorgeous plumage appear. The persistence of Persian influence may be traced on all the art work of the peoples who were subdued by the Moguls, and by their predecessors right back to Timur, or Tamerlane, who invaded India A.D. 1398. We need not peruse the details of that invasion, nor of the terrible massacre which followed the siege and taking of Delhi. We learn that that "apostle of desolation" carried off men and women of all ranks to slavery, but we know that succeeding dynasties who conquered first the northern part of India, and then the whole, brought with them the arts of Persia, and that the Great Moguls who completed the tale of the monarchs of that country, when the land had peace, promoted and encouraged those arts until the decay of their empire commenced a few years before the death of Aurangzeb. We have only to look at the carpets and we can trace the Persian influence. The pottery of Delhi and Multan give no less forcible evidence of it, as may be seen in the illustrations. Bombay and Jaipur take up the same story in pottery, and in the decoration of metal. The *bidri* decoration of the North-West Provinces and of Bengal possesses the same spirit running through it, whilst the *koft,* or damascened ware, is essentially Mohammedan in its ornament.

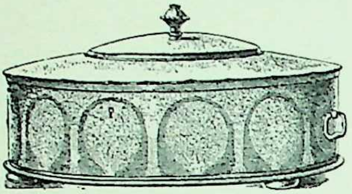
The Dravidian art of the South of India was Hindu. The great Hindu kingdom of Vijayanagar in that south country was subverted in 1588, by the alliance of the Moslem chiefs of the Dakhan; but the Wadiar, or prince of Mysore, remained in power at Seringapatam, and extended his dominions. His descendants followed a similar course, until the Mohammedan, Haidar Ali, superseded the Hindu prince, Chikka Krishnaraj (1734 to 1765), and his son, Tipu, lost the power his father had gained when the British took Seringapatam in 1799. Our statesmen advised the British Government to restore the Hindu line, which is still in power.

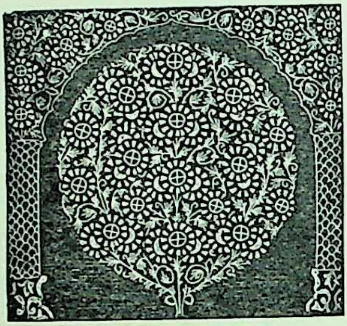
CHAPTER XX

DAMASCENED AND INLAID WORK

DAMASCENING is the art of ornamenting one metal by inlaying and incorporating designs of another metal, and, when this process is complete, smoothing and polishing the whole surface. Birdwood says: " Damascening is the art of encrusting one metal on another, not in *crustæ*, which are soldered on or wedged into the metal surface to which they are applied, but in the form of wire, which, by undercutting and hammering, is thoroughly incorporated with the metal which it is intended to ornament. Practically, damascening is limited to encrusting gold wire, and sometimes silver wire, on the surface of iron, or steel, or bronze." This art, as its name shows, originated in Damascus, and was introduced into India by the Mohammedans, probably by way of Persia and Kabul. In the hands of the patient and artistic Indian metal-workers, and under the patronage of the rich princes of the Panjab, the art flourished, because they required arms and armour, with the best possible decoration, for themselves and those whom they delighted to honour. *Koftgari* flourished then, but its glory departed with the old fighters, whose swords and shields, bucklers and breastplates were laid aside, and with their successors, whose matchlocks dropped into desuetude. These had been the objects upon which the damasceners had displayed their skill; now these craftsmen make curios for the outside world.

The *koftgari* designs were first drawn with a very hard steel needle upon the surface to be decorated—no slight task in itself if that surface were steel. Into the line thus made a very fine wire of pure gold was inserted, and then hammered home. Thus slowly, line upon line, the pattern grew. The additions to the original drawing were treated in the same way. Then the whole was made hot to secure closer cohesion, which was aided by further hammering. Finally, when all the inlaying was completed, the surface was smoothed and polished. This is the true *koft*, or *kuft*, called *tahnishan*, more or less deeply cut grooves, more or less thick gold wire, with heat and hammering. The designs could be elaborated to any extent or they could be confined to a mere outline ornament. In the illustration a fine specimen of damascened work from the Panjab is shown, and the details of its decoration are marvellous. There is, however, danger to be apprehended by the inexperienced buyer. To meet modern demands, the craftsmen cut designs with a file and hammer the gold wire into the patterns, thus prepared; or, worse still, they will etch these patterns on the steel plate, and use gold-leaf instead of wire. Of course, they know how to make the gold-leaf stick, and how to remove what is not required. Not only are these ornaments superficial, but the gold is of inferior quality, the designs are very poor when compared with those complicated

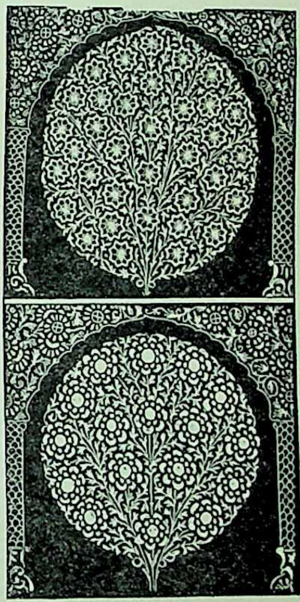

SPICE-BOX, DAMASCENED IN GOLD.
PANJAB.


PANEL OF THE SPICE-BOX.
KOFT OR KUFT WORK.

and altogether delightful results which are found in the old *koftgari* work, the true *tahnishan* damascening.

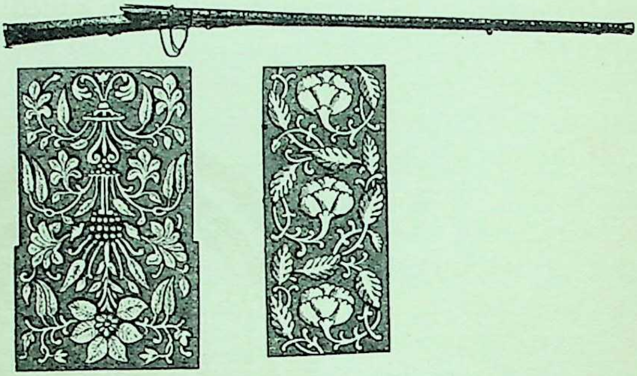
In India damascening in gold is practised chiefly in Kashmir, in the Panjab at Gujerat and Sialkot, and also in the Nizam's dominions. The next place of importance is Jaipur, then come Lahore, Alwar and Datia, where the articles made appear to be chiefly those which can be used as ornament, even in Gujerat and Sialkot, caskets, vases, pistols, combs, brooches and bracelets occupy the workmen most.

Bidri work, before mentioned, another kind of damascened ware, derived its name from the town of Bidar, its original home. It is said that one of the Hindu kings of the country of which Bidar was the capital, invented the ware, which he used to hold flowers and other daily offerings to his gods. Many improvements followed, through the efforts of his Hindu successors; but it remained for the Mohammedans to bring the ware to its highest excellence. There can be no doubt that, though they were conquerors, sometimes revelling in bloodshed, some of their leaders gave much support to the native crafts, and, more than that, they brought with them new industrial arts which they encouraged by every means in their power. When the Mogul domination ceased in India, Mr. Mukharji says: "Like many other handicrafts, it declined, although it had attracted the attention of Dr. Heyne, Dr. B. Hamilton, Captain

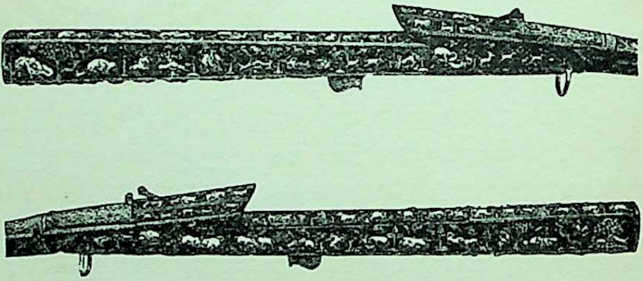


TWO PANELS OF THE SPICE-BOX.

Newbald, Dr. Smith, and others. Its decline as an industry was so complete that, in the *Oudh Gazetteer*, the most comprehensive work on that province yet published, no mention is made of *bidri* ware among the manufactures of Lucknow, although for more than a century it flourished most in the capital of Oudh." Later days have, however, seen a partial resuscitation of this ancient art, which may be regarded as one of the most interesting forms of metal work in the country, being peculiarly Indian in its development, and having few, if any, imitators elsewhere.

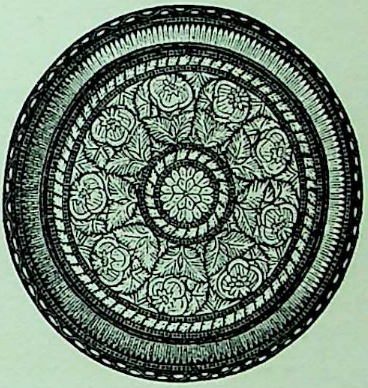


GUN BARREL, DAMASCENED IN GOLD, WITH DETAILS.



GUN-STOCK CARVED IN IVORY (2 VIEWS).

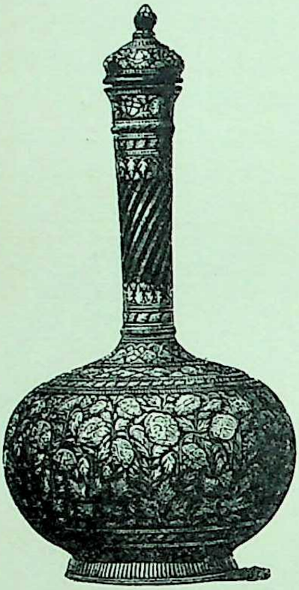
Bidri is a curious process of damascening with silver upon an alloy composed of copper, lead and tin, blackened by the application of a solution of sal-ammoniac, saltpetre, salt and copper sulphate. The forms required are cast in the molten metals and then turned upon a lathe to complete each shape and to prepare a surface for the engraving, which is designed to receive, not only wire, but flat pieces of silver. These are hammered into their places, and when this process is finished it is covered with the solution, to which rape-oil has been added. The blackening process lasts for some hours, then the vessel is cleansed and scoured until the silver decoration shines undimmed. The *bidri* ware of Purnia is composed of an alloy of copper and zinc only, though inferior alloys are used in other places.



PLATE, DAMASCENED IN SILVER. HYDERABAD. BIDRI WORK.

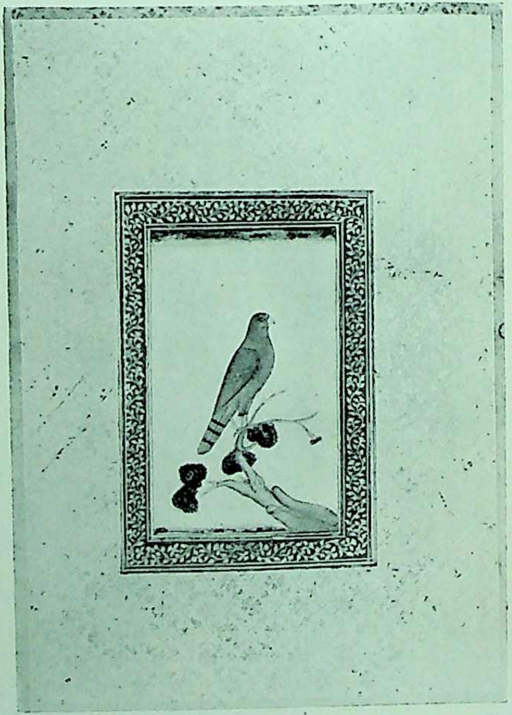
The writer quoted above, Mr. Mukharji, has much to say about the articles made in *bidri* ware: "The most ordinary articles are *hukkas*, or smoking-bowls; *surahis* (sarais), or water-goglets; *pikdans*, or spittoons; *pandans*, or betel-cases, *abkhoras* or drinking-cups; flower-vases, tumblers, plates, trays, etc." It is only necessary to refer again to the Indian habit of chewing, not swallowing, the leaves of the *piper-betel* with sliced areca-nut and lime, with or without cardamon, and other spices, or even the tobacco-leaf. This habit renders betel-boxes and spittoons necessary in what we should term decent homes. Most countries have customs of their own, and those in the East are not more objectionable than some of those nearer home, which need no mention.

At present, *bidri* ware is manufactured at Bidar, Lucknow, Purnia and Murshadabad. In the manufacture three processes employ different artificers. The moulder prepares the alloy, and fashions and perfects the vessel. The engraver carves out the pattern which the inlayer designs and applies. The inlay usually is silver, but gold is used sometimes. The last worker colours and polishes the vessel. So there is a real division of labour—not a common condition in Indian industrial art, but one to be commended in this process. We should expect that some forms of *bidri* would approximate to encrusted work, and some of that produced at Lucknow shows quite a close approach to the encrustation practised in Madras and Ceylon. In fact, there are two distinct types of *bidri* produced at Lucknow, one purely inlaid with large, smooth patterns, the other closely allied to the metal work characteristic of South India, having, as a special feature, a repetition of the fish emblem of the former kings of Oudh.

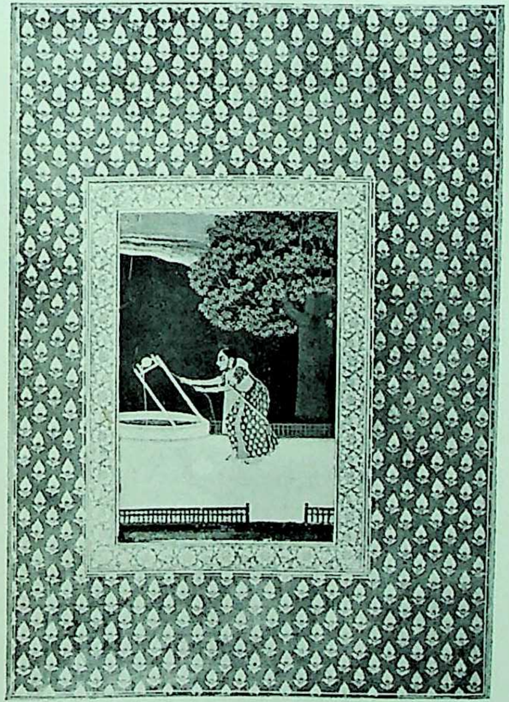


SARAI, DAMASCENED IN SILVER. HYDERABAD. BIDRI WORK.

One marriage custom of the Moslems is responsible for the continuance of the *bidri* industry at Haidarabad, where the late Nizam, Afzul-ud-daula, won fame for his loyalty to Britain during the crisis of 1857, and where the ruling chief, his successor, the Nizam Asaf Jah, the Premier Prince of the Indian Empire, has retained the warm appreciation of that Empire since his accession in 1869, when he ascended the *masnad*, and that custom is the presentation of a complete set of *bidri* ware by the father



BIRD SUBJECT: A FALCON. MOGUL (DELHI SCHOOL). SEVENTEENTH CENTURY.

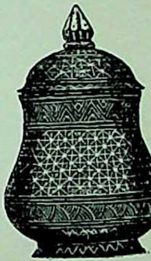


HINDU WOMAN DRAWING WATER FROM A WELL. RAJPUT (JAIPUR SCHOOL), C. 1800.

of the bride to the bridegroom at the time of the marriage. Owing to the high prices, the father of a family must become a collector of pieces, which cost many rupees, about the time of each daughter's birth, and he must keep on collecting until his daughters are all married, for we are told that no dowry is considered complete among the better class of Mohammedan unless, from spittoon to bed-legs, the tale of *bidri* ware is complete. However, in a population of 13,000,000, just over 1,000,000 only are followers of the prophet, the majority being Hindus, so that, throughout the whole State, such a demand could be met by the artificers, and in the city itself, with a population of about 400,000, it would not be beyond their powers, especially as all the manufactures, including cotton-spinning, cloth and silk-weaving, shawl-making and the like, are exceedingly prosperous under the beneficent rule of the Nizam, who is simply idolised by his own people. We must not dwell further here upon the subject of Haidarabad.

Two kinds of *bidri* ware are made at Purnia: the best is *gharki,* in which the patterns are deeply inlaid and well finished; the other, *karna bidri,* has plainer patterns, and is otherwise inferior. Recently four families were engaged in the casting and turning of this ware at a village four miles from Purnia, to which they brought their work to be finished by other artificers.

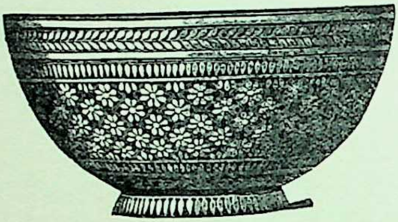
The elephant-driver's hook, illustrated on page 203, is an example of the profuse ornamentation applied by the Indian artificer to objects which, we might conclude, were scarcely worthy of such artistry. Yet we find many similar instances where money and time have been expended ungrudgingly. The workers in metal could scarcely accumulate enough ornament upon even the simplest instruments used in the



POT AND COVER, DAMASCENED IN SILVER. PURNIA. BIDRI WORK.

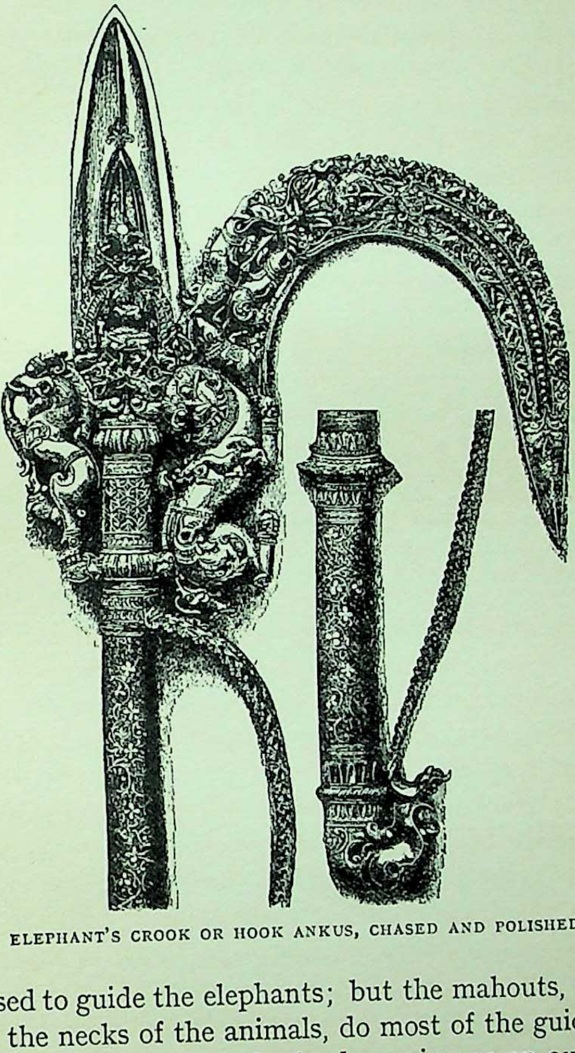
service of their princes. The hook displays engraving, piercing, sinking, chasing, and high relief with the delicacy of the most precious work of the goldsmith. Years of labour were necessary for its production in a country where mere time was of no account, when compared with the perfection of these processes.

The handle, shown in two sections, is of iron damascened with arabesques, and at the middle there is a ring decorated with pierced work. At its lower end is the head of some fantastic monster with a gaping mouth furnished with teeth, to it is attached a guard decorated with fine pierced work, which rises from the socket below to a second attachment at the top of the handle. Around it at this socket is a ring formed by a pierced network of intertwined circles enclosed with two rows of acanthus-leaves. At the top of the handle is ring upon ring of chased and pierced work surmounted by a god seated upon a beast—probably Siva as Bhairava. He is surrounded by a nimbus, or shine, finely ornamented and supported by two small chimeras, whilst on the top is a curious ogre's head design, and other ornament, all in high relief upon the two-edged blade.



BOWL, DAMASCENED IN SILVER. PURNIA. BIDRI WORK.

A fantastic lion, charged with other animals, rises from a ring at the top of the guard with its back to the handle and forms the support for the hook, which is entirely covered with figures and other ornaments; these are, at the base, an elephant and two chimeras; a monstrous man surmounts them, who bears on his head a fleuron, from which arises a line of pearls chased in the ridge of the crescent-shaped blade. These pearls have pierced work, foliage and animals delicately executed. On the other side of the guard also, with its back to the handle, is an erect chimera, whose head terminates in a kind of trunk. The whole of the artistic work is exceedingly fine, and it has been exquisitely polished. Such hook-shaped blades are used to guide the elephants; but the mahouts, who sit upon the necks of the animals, do most of the guiding by pressure with the feet, the hook serving as an auxiliary, though its use has been traced through many ages. It is



ELEPHANT'S CROOK OR HOOK ANKUS, CHASED AND POLISHED.

said that the figure of Siva upon the blade indicates that the elephant so guided was the war-mount of a sovereign; but elephants adorned with jewels and rich stuffs were famous features in the great Hindu religious processions. On such occasions the ruling princes were usually present, seated in a howdah on an elephant's back. Perchance the master's eyes might note the work of his servant.

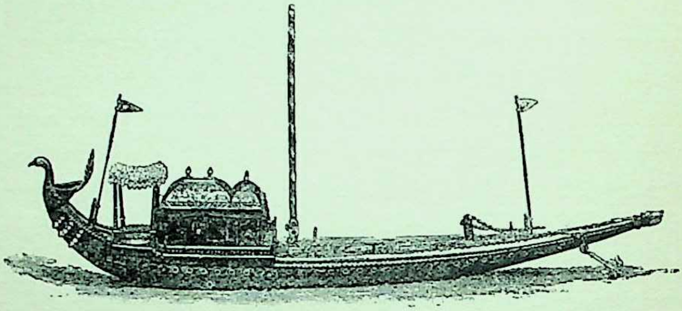
CHAPTER XXI

ENAMELS

In its widest sense enamelling is the art of decorating any substance with a vitreous or glassy material upon the surface of which it is applied and fixed by the heat of the oven, or kiln. Here, however, we shall use the restricted term of "an enamel" to metal work decorated in this way, the one necessity being that the deocration shall have been fixed in its place by fusion. If you examine any collection of enamels, you will see that there are several ways of applying the clear or coloured glass to the gold, silver and copper which are the chief metals employed for the purpose. It may have been sunk with cavities, it may have been floated over an engraved bas-relief or engraved design the details of which are revealed through the transparent body, or it may entirely conceal the metal surface, as in painted enamels. When the design is hollowed out of the metal ground, and the cells thus formed filled with enamel, the result is known as *champlevé* enamel, and when filigree or narrow bands of metal form the boundary walls which keep the colours separate the process is *cloisonné* enamelling. Gold retains all the enamel colours with greater facility than other metals.

The Jaipur enamel is of the *champlevé* variety of encrusted enamels, and it has a great reputation. The crutch staff on which the Maharajah Man Singh leaned when he stood before the throne of the Emperor Akbar at the close of the sixteenth century was thus described :

"It is fifty-two inches in length, and is composed of thirty-three cylinders of gold arranged on a central core of strong copper, the whole being surmounted by a crutch of light-green jade set with gems. Each of the thirty-two upper cylinders is painted in enamel with figures of animals, landscapes and flowers. The figures are boldly and carefully drawn by one who had evidently studied in the school of nature; the colours are wonderfully pure and brilliant, and the work is executed with more skill and evenness than anything we see at the present day." When Akbar reigned, Elizabeth was Queen of England; but the English work in the art of enamelling consisted only of a coarse kind of enamel—*champlevé*—on brass, in which light and dark blue and white were inlaid in the interstices of a pattern in relief.

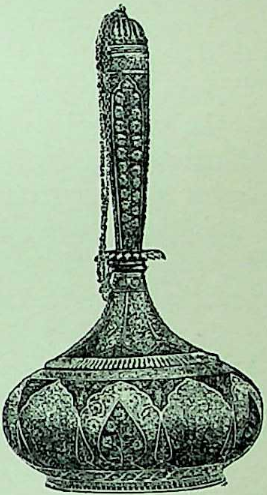


GOLD ENAMELLED AND JEWELLED PEN-AND-INK STAND. JAIPUR. PRESENTED TO THE PRINCE OF WALES BY THE MAHARAJAH OF BENARES IN 1876.

The Indian enamels, which resemble those used elsewhere, being the oxides of various metals, such as cobalt and iron, are strong and durable, and they do not fly off and crack as some European specimens do. The colours require different degrees of heat in their application, hence they have to be fused separately, and those which melt at the lowest temperatures are put on last of all. The operations are attended by considerable risk in the numerous firings, and a large piece may be spoiled at any moment by over-firing. This is one cause which makes gold-enamel very costly. The Jaipur work is distinguished by the extraordinary beauty of its red or rather ruby tint, though other colours are scarcely less effective, black, blue, green, dark yellow, orange and pink being employed. These, together with a peculiar salmon-enamel, can be used on silver, and, indeed, fine silver enamel is frequently made, though it is said that the artists do not like to work in this metal, as the difficulties of fixing the colours and the risks in firing are greater than when gold is enamelled. The range of colours applied to copper appears to be limited to white, black and pink, and in Jaipur work the last colour is difficult to apply. The pure ruby red is the most fugitive, so that only the most able and experienced workmen can succeed in evolving that transparent lustre which almost justifies Sir George Birdwood's remarks: "Enamelling is the master craft of the world, and the enamels of Jaipur in Rajputana rank before all others, and are of matchless perfection."

The artists are for the most part Sikhs, and there appears to be no doubt that their art had its origin in Lahore, from which city the first enamel workers were brought by the Maharajah Man Singh of whom we have spoken. It seems probable that the Mogul emperors continued to produce fine gold-enamels during the period of their prosperity commencing with Akbar. When their power waned the industrial arts suffered, and the imperial workers in enamel, no longer maintained in the service of royalty, practised their art in Delhi and Ulwar, where fairly good specimens are still made, or migrated to Jaipur, where the best modern enamel is produced by men who bear the name of Singh. There were other centres, which will be noticed presently, but first we will consider a few notable pieces. They include a beautiful native writing-case, or *kalamandan*, in the shape of an Indian boat, with the stern in the form of a peacock, and a number of fly-whisks, or *chauris,* with handles of enamel and plumes of the white tails of the yak. These latter, together with plumes of gold and peacock's feathers, termed *morchals,* form the insignia of Indian royalty, and they are now the property of our King, who possesses a rich collection of Indian objects of art, including a round plate, which was presented to his father when Prince of Wales. This is described by Birdwood thus: "A round plate among the Prince of Wales's Indian presents is the largest specimen ever produced. It took four years in the making, and is, in itself, a monument of the Indian enameller's art." Then he describes several other pieces, but we need only take one more as an example of the most exquisite Mogul work, as we deem it: "It is a beautiful covered cup and saucer, and spoon belonging to Lady Mayo. The bowl of the spoon is cut out of a solid emerald, and, as in all Hindu sacrificial spoons, from which it is designed, is in the same plane with the handle, It is perfect in design and finish, and is surely the choicest jewelled spoon in existence." Now-a-days, the favourite examples for European use are bracelets, mango-shaped charms, whistles, and a common Rajputana ornament or charm in the form of a plaque decorated on one side with the foot-marks of Krishna, and the words "Sri Nath," or the "Holy Lord," on the other. We return to jewellery, decorated with vitreous enamel.

Various ornaments of gold-enamel work are made at Jaipur, beside those mentioned above. Armlets, anklets, bangles, and necklaces with all the better class of jewellery, are enamelled on the back, on the edges and on the front between the inset gems. The Hindus use even the chips and scales of precious stones to create a decorative effect, though they specially prize the diamond as a sort of charm or talisman, when the natural stone is so perfect and clear that its only treatment is the polishing of its natural facets. European cutting, however, has been employed in its two forms, the rose or table diamond, and the brilliant, with thirty-two facets above and twenty-four below. Generally, the necklaces are formed of a number of plaques united by chains or links of gold, on both sides of which are attached rows of small ornaments in enamel or of pearls and brilliants. The plaques afford sufficient surface for bold designs of elephants, peacocks, flowers, etc. Some of the Delhi enamel is almost equal to that of Jaipur. The jewellers of both cities frequently enamel the backs of jewelled ornaments of gold, but those of Delhi produce much inferior enamel in red tinged with yellow, whereas the Jaipur work is often of the finest quality. Amidst much crudely enamelled native jewellery, that of Kangra may be regarded as quaint and curious, because the patterns present the rude drawings typical of the hill-tribes: human figures and birds enamelled on silver in blue, green and yellow, and the effect, though unusual, is not unpleasing. Specimens of European origin are here imitated with considerable ability.

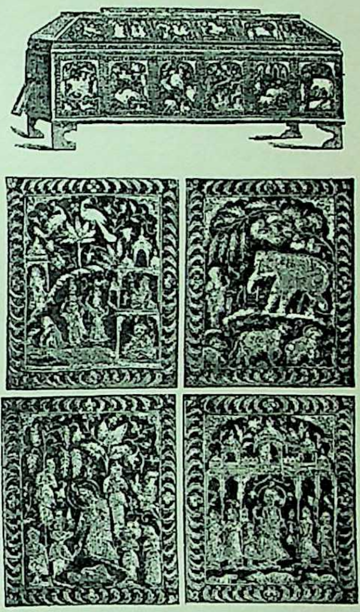

ENAMELLED SARAI. PANJAB.

At Pertabgarh, in Rajputana, an enamel, "imitation" enamel or "quasi"-enamel is made with a ground of burnished gold. On this is fused a thick layer of green glass, to which small figures, chiefly representing sporting subjects, are attached by a process kept jealously secret by the two or three families who practise the art. Many minor arts in India have been lost by the death of the few persons who held their secrets, and this one is in danger. Birdwood explains the manufacture of these extremely effective and brilliant enamels in this way: "Whilst it—

the green enamel—is still hot, covering it with thin gold cut into mythological figures, or hunting or other pleasure scenes; in which, amid a delicate net-work of floriated scrolls, elephants, tigers, deer, peacocks, doves and parrots are the shapes most conspicuously represented. After the enamel has hardened the gold work is etched over with a graver, so as to bring out the characteristic details of the ornamentation. In some cases it would seem as if the surface of the enamel was first engraved, and then the gold rubbed into the pattern so produced, in the form of an amalgam, and fixed by fire." No exact information exists as to the real process of manufacture, though the explanation is ingenious enough. The industry appears to be confined to the manufacture of flat plaques of different forms which are sold, to be utilised, either as separate ornaments, as backings for Jaipur medallions used for bracelets, brooches and necklaces, which may be worn with either side exposed, or as panels for caskets and the like. Red and blue glass are also used at Pertabgarh, as well as at Ratlam in Central India, where, again, two or three families produce enamels, identical in character with those described; blue, however is predominant.

At Sawansa, in the Pertabgarh district, are produced many of the glass phials for Ganges water, which are common throughout India; but most of the glass ware is imported from Europe, though glass bangles, or *churis*, beads and other ornaments are made by the natives in many places, Jaipur being one centre. Rampur and Kapadvanj are credited with good glass work, which we only mention here, because glass is enamel which is not applied by fusion to metals, and the native glass manufacture deserves a passing reference. The enamels we have described are transparent only when the oxide added for colouring purposes has the property of permitting the passage of the rays of light through them. Thus, white opaque glass is made opaque by means of the oxide of tin, or by adding a considerable proportion of finely powdered phosphate of lime, an unvitrescible earthy salt.

The enamels of Kashmir are not transparent, differing in this respect from most Indian enamels, though we have seen Jaipur enamels that certainly were opaque. True, they were modern, and so is much of the Kashmir enamel which is sold by dealers in native art wares in Bombay, Calcutta and other places. The manufacture has increased during the last few years in silver, copper and even brass-enamelled work. For copper, different shades of blue are used most frequently, whilst on silver a light blue is applied. The native artisans have, as usual, adapted the traditional shawl pattern to this industry, so that it appears upon the *lota* and the *tumbi*, the *surahi* and the various other ornamental forms of water-carrying vessels in which enamelling is usually combined with gilding. Modern work has its merits, but the old Mogul art is supreme.



CASKET, WITH DETAILS. PERTABGHAR ENAMEL.

We append an account of Jaipur enamel from *The Journal of Indian Art* by Colonel J. H. Hendley, the eminent expert and well-known author, who shows very clearly the division of labour necessary to produce that mingled brilliance in greens, blues and reds, which, laid on pure gold, makes the superlative excellence and beauty of the enamelling of this city. Colonel Hendley says:

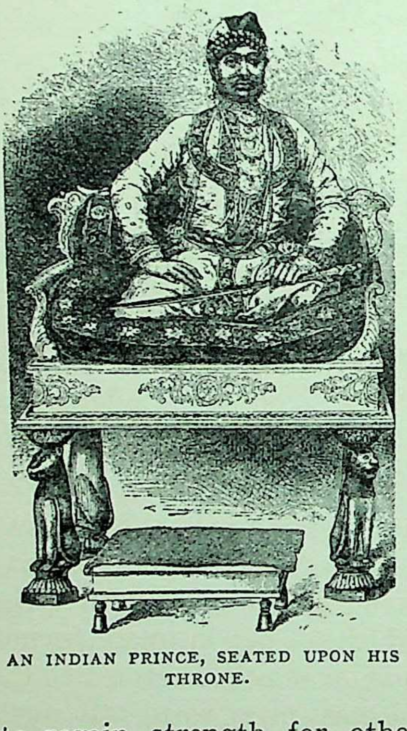
"The design is prepared by the *chitera,* or artist, generally a servant of the master jeweller, who also keeps books of patterns, some of great age. . . . The *sonar,* or goldsmith then forms the article to be enamelled, and afterwards passes it on to the *gharai,* the chaser or engraver, who engraves the pattern. . . . The engraving is done with steel styles, and the polishing is completed with similar tools and agates. The surface of the pits in the gold is ornamented with hatchings, which serve not only to make the enamel adhere firmly, but to increase the play of light and shade through the transparent colours. The enameller, or *minakar.* now applies the colours in the order of their hardness, or power of resisting fire, beginning with the hardest. Before the enamel is applied, the surface of the ornament is carefully burnished and cleansed. The colours are obtained in opaque vitreous masses from Lahore, where they are prepared by Mohammedan *manihars,* or bracelet-makers. The Jaipur workmen state that they cannot make the colours themselves." Formerly, fine enamel on gold was an art practised in Benares, too, though now it has so far declined that objects are only made to order. Other towns, like Lucknow and Rampur, are nearly in the same condition, producing but little except for exhibition purposes.

The *niello* work of Burma may be described in connection with enamelling. It is a different method of ornamenting gold and silver in which the ground which serves to give clearness to the design is not vitreous, but a black composition made of two parts of lead and one each of silver and copper, to which sulphur is added, according to the judgment of the workman who attends to the fierce fire in which the metals are melted. The sulphurous fumes given off during this process appear to be obnoxious, as they well may be, to the workers, who are therefore few in number, and produce less than the Burmese silversmiths could sell. For one rupee's value in the silver adorned by *niello* decoration, the best artisans charge about three rupees for workmanship on articles such as cups, lime-boxes, plates and knife-handles, which, when finished, have a silver outline on a black ground, all finely polished and perfectly smooth. The silver forming the object is about an eighth of an inch thick. Upon it the design is drawn and engraved, and these lines are left untouched, whilst the other parts are hammered or punched in, and the edges trimmed with a chisel, so that the pattern stands in ridges with hollows all round. The black composition, or *niello*, having been finely powdered and mixed with borax, is placed in the hollows and fused over a charcoal fire until the whole of them are filled. It does not affect the design if, in the process, it is buried in the *niello*, because, when the ground is fully covered, the file removes what is unnecessary. Then comes a polishing, in which sand-paper and charcoal dust are successively employed, leading up to the final burnishing. Another form of *niello* is that in which the design is incised upon the metal and the incised groove filled with the black composition. The result would be a design in black upon a light ground, just the reverse of the Burmese light design on a black ground. In both cases, when the work is well done, a very striking effect is produced, which may be studied in the best *nielli* perfected by the Italian art-workers of the fifteenth century, in the Russian work of more recent times, and in the modern Burmese work produced by the opposite method.

CHAPTER XXII

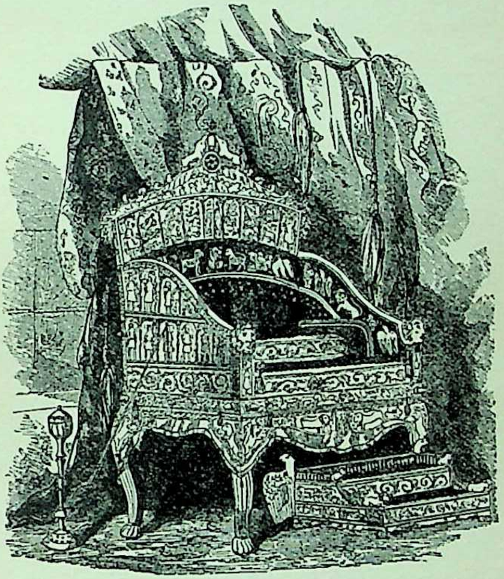
FURNITURE, WOODWORK, ETC.

After examining many pictures of Indian life in the house in the olden time in order to discover what furniture was then used, we must come to the conclusion that there was none. The king had his throne (*guddee*, or *gudi*); no other seat raised on supports above the floor appears in pictorial representations of court life, and this *gudi* simply emphasised the superiority of royalty in the pomp of state ceremonies. A thick mattress, or *masnad*, spread upon the floor, with a large cushion resting upon it, formed the usual seat of prince and princess, as well as of the nobility, and the social status was, in a measure, marked by the descent from *masnad* through mat to nothing. The poor squatted on the bare ground, and rested to regain strength for other toils to-morrow. If the rich, when in the open air, were sheltered beneath a *shamiyana*, the poor found grateful shade under a tree



AN INDIAN PRINCE, SEATED UPON HIS THRONE.

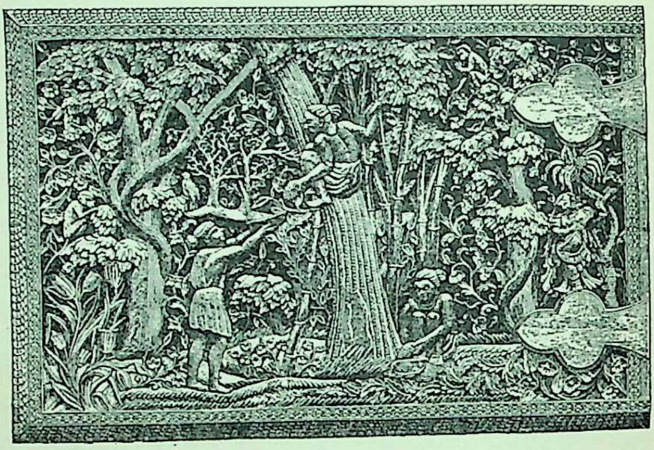
or behind a wall; the shade in one case was as pleasant as in the other. Pots and pans remain amongst the necessaries of life, and a minimum of clothing amongst the decencies. A *charpoy* and a *rezai*, a four-legged bedstead and a counterpane, are enough for the greatest rajah, but he will sleep anywhere if the fancy seizes him. So, though the rich natives may have European furniture displayed in their houses, or Indian chairs, sofas and tables,



IVORY THRONE.

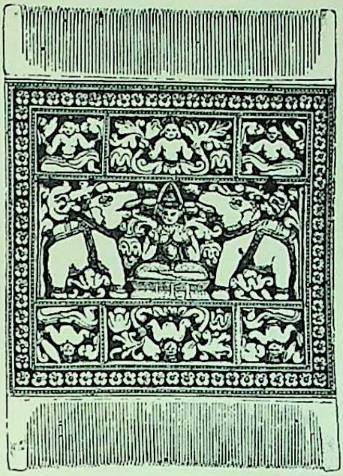
these are found only in the reception-rooms, the show-rooms where that style is necessary for the accommodation of foreign visitors. None of these ever enter the private apartments, from which all but intimate friends are banished, whilst the *zanana*, or *rawala*, is sacred to the women-folk, who sit upon the grass-mats, cotton *satrangis*, Kashmir rugs, with or without a pillow, or even on the floor itself. For the natives, as Birdwood aptly puts it, "the great art in furniture is to do without it." This does not mean that there is no woodwork, because scarcely anything can exceed the richness and vigour displayed in the carved wood, which forms, not only doors, projecting beams, verandahs, and pillars, but often the whole fronts of some of the old houses, rapidly diminishing in number.

When the influence of the Portuguese and the Dutch, the English and the French began to spread it affected this domestic architecture; but it did more—it set up a demand from Europe for furniture of western design, as to



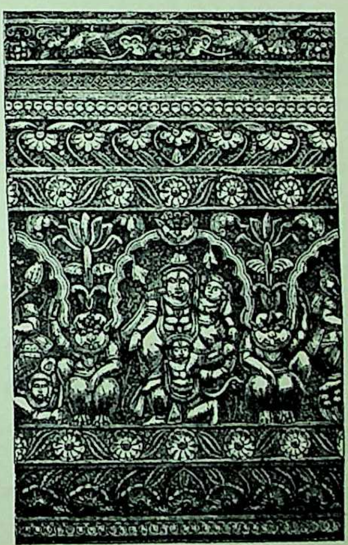
SANDALWOOD CARVING OF TRAVANCORE.

form with the wood and the decoration entirely Oriental. This affected the trade with China and India, in both of which countries labour was cheap enough, whilst, in the latter, good wood was obtainable, before the days of railways, from the timber-yards of Ahmadabad or Dholera, near by, to which it was brought by the merchants. They secure their blackwood and sandalwood from the woodcutters of the Malabar coast, and sell it to the local carpenters, who make the chairs and tables, the cots and screens, the chests of drawers and the closed cupboards, or *almirahs*, with shelves or drawers after the European



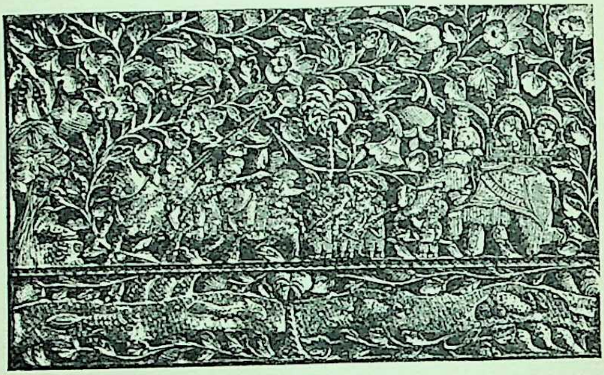
CARVED IVORY COMB. SALTARA, BOMBAY.

patterns. Though, some years ago, wood-carving fell to a low ebb in Ahmadabad, it has recently passed through a revival, so that, with Surat and Canara, it stands at the head of this manufacture in the Bombay Presidency, though the cabinet-makers appear to extend their work, when required, to doors, shutters, ceilings, windows and other architectural details, whilst not despising toys, which, as figures carved, painted and gilt, form a considerable part of the trade of Surat. The common jackwood furniture of Bombay is less ornate than the excessive and elaborate carving on the blackwood, which unfits it for household use. In fact, sometimes the subjects derived from the sculptured idols and temples are so ridiculously misplaced that one is inclined to condemn it altogether as being in very poor taste. In Madras Presidency, where European designs are followed, the result is more pleasing, but it seems questionable whether blackwood or ebony will ever be popular with us, though the cabinet work produced, in ebony, at Monghyr, is prized in Calcutta.



CARVED SANDALWOOD. CANARA.

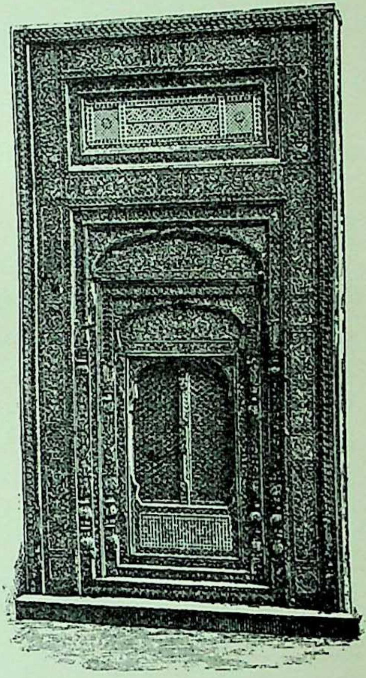
Sandalwood makes much finer furniture. It is made at the places which have been mentioned, as well as at Sorab and Sagar in Mysore. Probably you have seen specimens of the elaborate work—glove-boxes; card-cases and other small articles in which the minute carving represents intricate patterns of foliage and flowers, mythological scenes, and geometrical designs. Surat and Bombay are noted for low-relief designs chiefly in foliated ornament; the Mysore mythological high-relief decoration is well known on most of its handiwork, and from Ahmadabad comes flat relief, deeply cut, with floral and mythological subjects treated naturally, whilst at Canara, similar scenes are treated, as it were, architecturally, though both the latter are conventional. Indeed, the last remark appears to be true of nearly all Indian art, which shows little invention or imagination, yet, as examples of patience, it furnishes a style essentially native, and to a great extent Hindu, although, at Surat, many of the sandalwood carvers were Parsees, who migrated at the beginning of the nineteenth century to Bombay, where they opened shops and where their children were educated as clerks or brokers. The fly-flaps, or *chauris*, made entirely



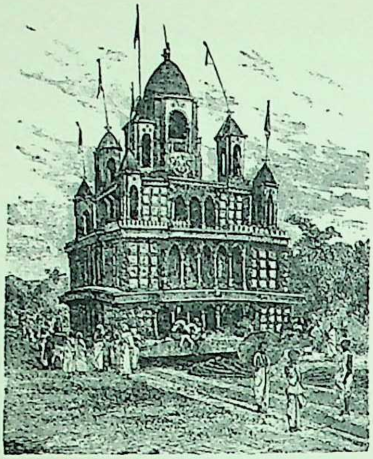
CARVED SANDALWOOD. AHMADABAD.

of sandalwood, are rather curious. A long piece of this wood is sliced as fine as a hair, like our fine wood-shavings used for packing purposes, leaving one end uncut. This solid end is carved into a handle by which the *chauri* is held when performing its office. A delicate fragrance is given off as it is waved to and fro. Dust, midges and flies add to the discomfort of travelling in this country, and the *chauri burdar*, or servant who drives away the flies, has a busy time in the hot weather.

The *deodar*, or Indian cedar, is a valuable timber-tree of the north-western districts, being often regarded as sacred. Some members of the pine family bear this name, also the tree producing chittagong wood. Teak, the *tal*, or palm, and native woods for which we have no common equivalent, such as *tun*, *shisham*, *phanas*, *gambhar*, *sal*, and *asana*, all have their share in furniture and cabinet making. Birdwood notes that "some trees, such as the gambhas, asana and sandalwood are most auspicious when used singly; others when used jointly, as teak with *sal*." Both of these are large trees, producing dark, heavy, hard and strong timber. "*Sinsapa*, i.e. blackwood and mangowood, should never be used singly, as it is the mongrel blackwood furniture of Bombay, Ahmadabad, Surat and Madras."

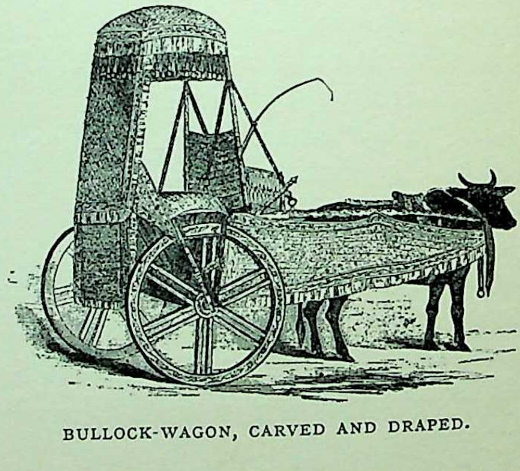


CARVED WINDOWS.



THE CAR OF JAGANNATH. CARVED WOOD.

A considerable trade is carried on in inlaid furniture and small articles, such as glove-boxes, book-stands, desks, with which we are so familiar. Ivory, horn, brass and silver are the chief substances inlaid, though tin wire, sandalwood, ebony, *sappan* or brazil-wood, and stag's-horn are also employed, especially in the manufacture of Bombay boxes, which are veneered with a pattern, just in the same way as Tonbridge ware boxes. In the latter long strips of coloured wood are so fitted and glued together that when the saw cuts off a thin vertical slice the pattern stands revealed. We have some of these sections, which, generally, form the veneer covering the wooden box or desk, and the process is ingenious and pretty. Perhaps this is a fair description of the inlaid work of Bombay, though other towns share in it; Ahmadabad, Surat, Kach and Baroda being amongst them. In and around Madras articles similar to those before named are decorated on sandalwood, with ivory fret-work, tortoiseshell and horn. Upon the



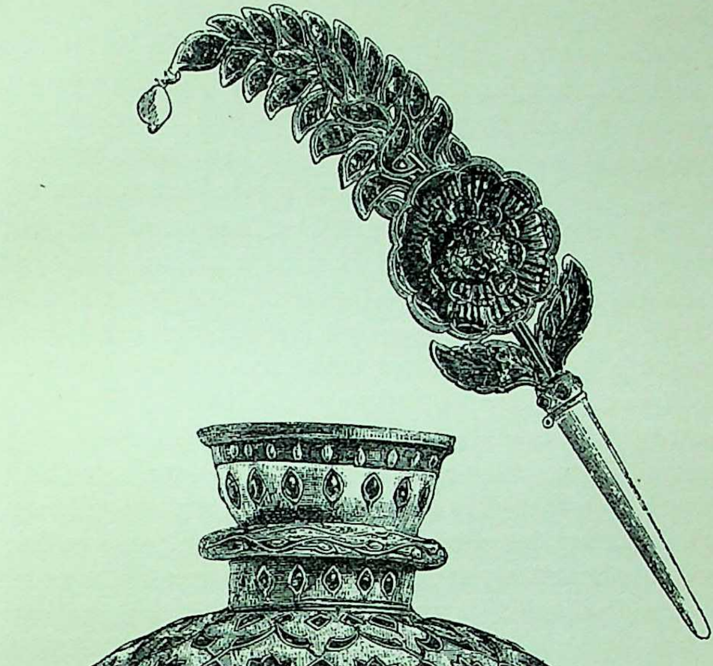
BULLOCK-WAGON, CARVED AND DRAPED.

surface of the ivory mythological designs are etched in black, or European floral ornament is treated in the same way. As the materials are not easily procurable, owing to the cost, these knick-knacks are comparatively expensive, yet the process as practised in Vizagapatam seems of modern origin, and the effect is not very satisfactory. Indeed, to sum up the position of Indian furniture in relation to the English home, we cannot express any favourable opinion on its progress. Some of the smaller pieces may find a place amongst the ornaments, but nothing more.

CHAPTER XXIII

JEWELLED JADE

Gem-engraving was carried on at Delhi under the Great Mogul rulers at a time when the wealth of the empire was simply stupendous. Akbar left valuables, including marvellous gems, which were estimated at £68,500,000 sterling. Probably the real value was much higher, for another statement says that the marvellous throne alone was worth £6,000,000. Sir Thomas Roe at the Court of Jahangir, about 1613, speaks of the emperor's "rubie unset, as bigge as a walnut . . . a diamond as great . . . an emerald like a heart, much bigger." Shah Jahan's peacock throne was an exquisite and sumptuous structure of gold and precious stones, and he left a treasure estimated at £24,000,000 sterling, besides vast accumulations in wrought gold and silver, and in jewels. Aurangzeb, when he died, in January 1707, left his empire and his wealth to be divided amongst his sons; but, even before his death, when his own children could not be trusted to minister to his needs, the empire showed signs of breaking up. The soldiery were murmuring, the Mohammedans discontented, the Hindus destitute and persecuted; and the glorious age of the Great Moguls was nearing its end, hastened by the rapid increase of the Mahratta nation, the struggles of the Rajputs for independence, the rise of the Sikhs, and the crowning misfortune, the desolating invasion of the Persian monarch, Nadir Shah, who sacked Delhi in 1739, and carried away from the Mogul Empire all

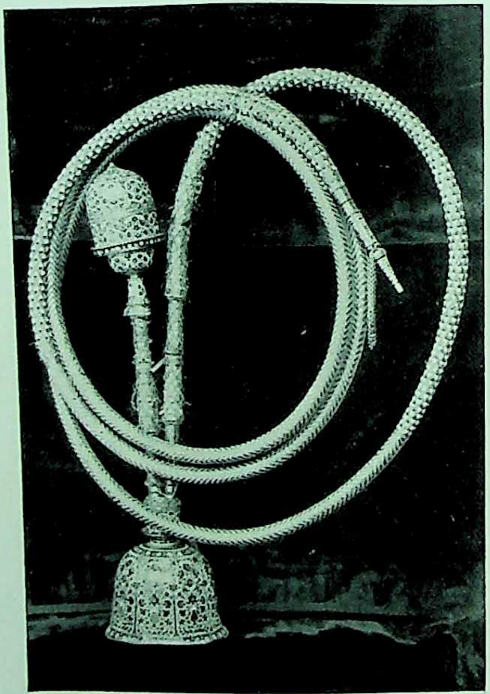


JEWELLED JADE OF MOGUL PERIOD. DELHI.

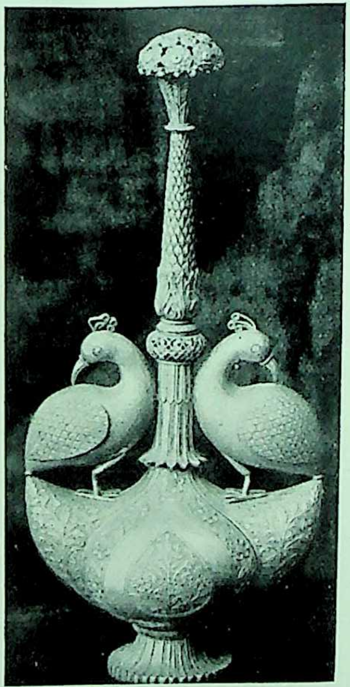
its movable treasures including Shah Jahan's famous throne.

This short historical statement enables us to understand why comparatively little of that famous gem-engraving, carried on under the auspices of the celebrated Akbar and his immediate successors, has been found in India. We have handled one engraved emerald worth a thousand pounds or more, and we have read of another large one magnificently cut as a conventional rose; but such objects are excessively rare. They were cut at Delhi, which was famous for this work, and for the old carved jade, gem-encrusted, which is almost priceless in its finest qualities. Sir George Birdwood's statement, that " The Chinese had cut jade for ages, but never ornamented it, except by sculpture," will be questioned in a later paragraph. We may, perhaps, accept his dictum, " when it was introduced into India the native jewellers, with their quick eye for colour, at once saw what a perfect ground it afforded for mounting precious stones, and they were the first to encrust them on jade." The probabilities are that the earliest Indian workers in jade came with the Mogul conquerors, whose dominions on the north extended to what is now Eastern Turkestan, where most of the nephrite, or jade carved in China was quarried in the mountain ranges, or else picked up as water-worn pebbles from the beds of the rivers which flow down from these mountains. The only green jade-like stone now known in India is worked at Bhera in the Panjab. It is not, however, a true jade. Even that is brought down the Indus on rafts from somewhere in the north, near Kandahar. The jade, then, was originally imported to India from Eastern Turkestan, probably from the district which supplied China, where the stone had, during long ages, been regarded as the most precious of all stones, and where the lapidary had employed his skill in fashioning it.

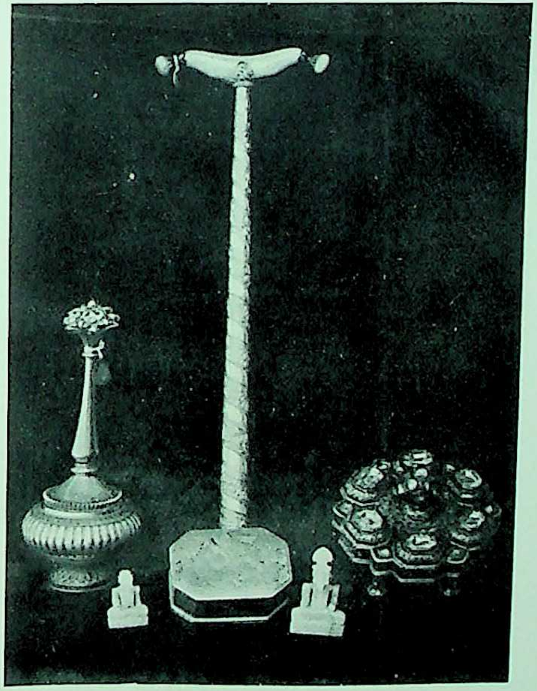
The Mogul Emperors of India set a high value upon



OLD GOLD ENAMELLED HUKKA. THE LONG PIPE MADE OF GOLD THREAD IS DECORATED WITH PEARLS AND JEWELS. RAJPUTANA.



OLD SILVER ROSE-WATER-JUG, OR SPRINKLER. RAJPUTANA.



SILVER-GILT SPRINKLER.
JADE FAKIR'S CLUTCH. OLD SILVER PAN-BOX.
OLD ENAMELLED JEWELLED SILVER SPICE-BOX, LUCKNOW.
TWO SMALL FIGURES IN JADE OF GANESA, THE HINDU GOD OF WISDOM AND LUCK

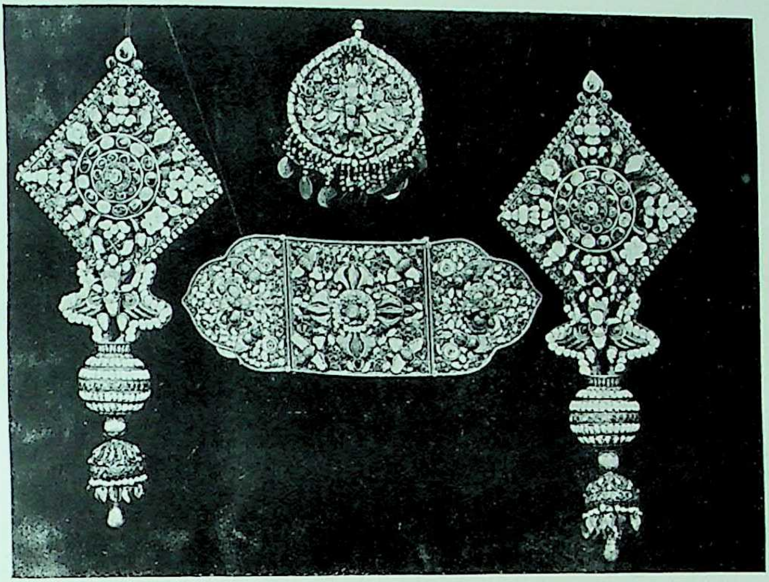
jade, and beautiful carvings were produced under their protection in white and sage-green nephrite or jade. These were often encrusted with precious stones, rubies, emeralds, etc., which, upon the jade ground, were very effective, though they did not appeal to the older Chinese Emperors who esteemed the jade for its inherent qualities. When, however, in the reign of Kien Lung, the Chinese Emperor from 1735 to 1795, the Tartar tribes in the west were rendered tributary, Kashgar, the rich city in Eastern Turkestan, was brought under his dominions, and many of these Indian jade carvings came into his possession. We are told by Dr. Bushell that "Much of the finest Chinese work was executed in the palace at Peking during his reign. . . . The imperial workshops of the period included a special branch called *Hsi Fan Tso*, or 'Indian School,' which was devoted to the reproduction of Indian work. The jewelled jades of China, which are occasionally met with, mostly date from this period, and perhaps were inspired from the same source. They are usually flat plates, intended to be mounted as small screen pictures, and are carved out of white jade and encrusted with figure scenes or other details, inlaid in rubies, amethysts, lapis lazuli and emerald-green jadeite, cut in thin slices, or set *en cabochon*, and are etched with gilded lines to complete the designs." We see from this that the Chinese did ornament their carved jade with jewels, and that the Indian lapidary had no monopoly in this gem-setting. At the same time, if we assume that the sack of Delhi by Nadir Shah, in 1739, when he carried off treasures worth from thirty to seventy million pounds, closed the Mogul imperial workshops, we can allow priority of age to the Delhi gem-encrusted jade.

The art of working hard stones such as jade is of great antiquity. Ancient Chaldæa, Nineveh, Babylon and Persepolis have shown that the art of gem-engraving was practised when they flourished, and from them it seems

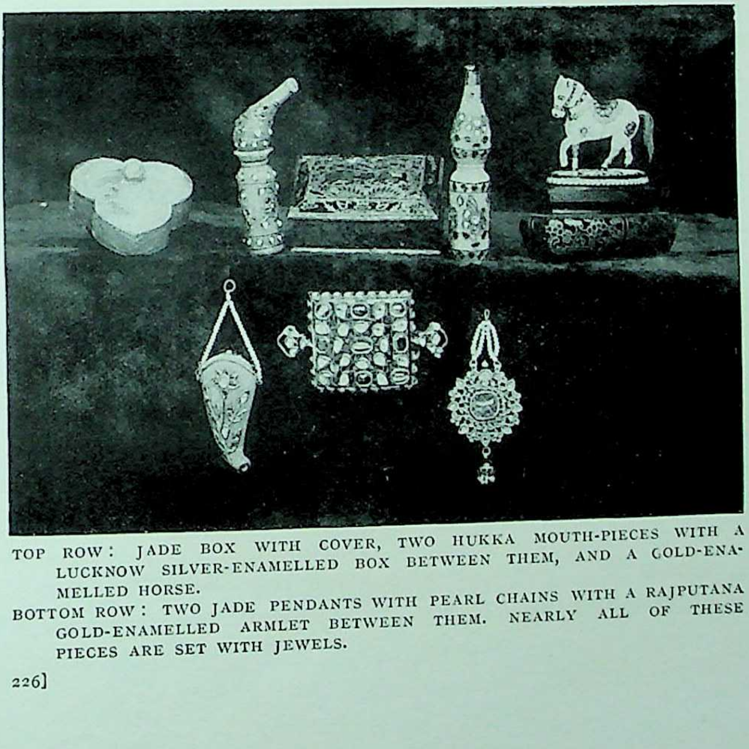
jade, and beautiful carvings were produced under their protection in white and sage-green nephrite or jade. These were often encrusted with precious stones, rubies, emeralds, etc., which, upon the jade ground, were very effective, though they did not appeal to the older Chinese Emperors who esteemed the jade for its inherent qualities. When, however, in the reign of Kien Lung, the Chinese Emperor from 1735 to 1795, the Tartar tribes in the west were rendered tributary, Kashgar, the rich city in Eastern Turkestan, was brought under his dominions, and many of these Indian jade carvings came into his possession. We are told by Dr. Bushell that "Much of the finest Chinese work was executed in the palace at Peking during his reign. . . . The imperial workshops of the period included a special branch called *Hsi Fan Tso*, or 'Indian School,' which was devoted to the reproduction of Indian work. The jewelled jades of China, which are occasionally met with, mostly date from this period, and perhaps were inspired from the same source. They are usually flat plates, intended to be mounted as small screen pictures, and are carved out of white jade and encrusted with figure scenes or other details, inlaid in rubies, amethysts, lapis lazuli and emerald-green jadeite, cut in thin slices, or set *en cabochon*, and are etched with gilded lines to complete the designs." We see from this that the Chinese did ornament their carved jade with jewels, and that the Indian lapidary had no monopoly in this gem-setting. At the same time, if we assume that the sack of Delhi by Nadir Shah, in 1739, when he carried off treasures worth from thirty to seventy million pounds, closed the Mogul imperial workshops, we can allow priority of age to the Delhi gem-encrusted jade.

The art of working hard stones such as jade is of great antiquity. Ancient Chaldæa, Nineveh, Babylon and Persepolis have shown that the art of gem-engraving was practised when they flourished, and from them it seems to have passed eastwards to China, westwards to Europe and southwards to India. The process remains unchanged in principle, though the mechanical driving power in the West has displaced the simple treadle still worked with the feet in the East. The tools owe their efficiency to the abrading power of certain powders made from the hardest stones and made into pastes with water. Just as " diamond cuts diamond," so any stone as hard or harder than jade will cut it. The process is exceedingly laborious and slow. It is stated that a bowl in the Victoria and Albert Museum occupied three generations of artists, whose task is first to saw off from the block of jade the piece they require. In this operation a toothless iron saw is used with water and the ever-necessary abrasives. Next the piece is roughly shaped by means of circular saws—round discs of iron—cutting vertically, after which the angles left by the sawing are ground down. Then follow other processes—shaping by small, solid iron rings, polishing by little wheels, cutting by diamond and tubular drills, digging out the cores left by the tubular drill by little gouges, scooping out the interior of a vase or bottle by a number of other instruments of varied shape, prolonged polishing to develop the full beauty of the surface, and finally cutting beds for the gems and setting them firmly in their sockets. The first authentic account of the jewels existing in India was given by Tavernier, who made several journeys to the East, and he affords trustworthy information regarding the production and estimation of precious stones in his time, when he speaks of what he saw; but when he relates what was told him, he is not dependable.

Dagger- and sword-handles, cups, vases, *surahis* or goglets, boxes, rings, charms, buckles, and many other vessels and ornaments were amongst the objects made in jewelled jade. Two fine pieces are shown in the illustrations, but at South Kensington there is a splendid collec-



TIBETAN SILVER-GILT IDOL'S JEWELS: TURQUOISE, CORAL AND LAPIS LAZULI.



TOP ROW: JADE BOX WITH COVER, TWO HUKKA MOUTH-PIECES WITH A LUCKNOW SILVER-ENAMELLED BOX BETWEEN THEM, AND A GOLD-ENAMELLED HORSE.

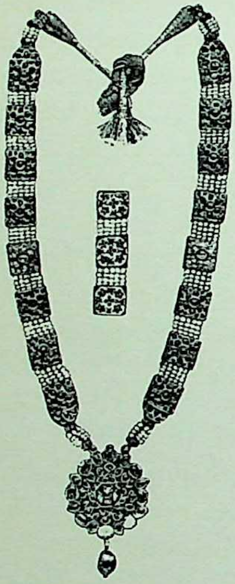
BOTTOM ROW: TWO JADE PENDANTS WITH PEARL CHAINS WITH A RAJPUTANA GOLD-ENAMELLED ARMLET BETWEEN THEM. NEARLY ALL OF THESE PIECES ARE SET WITH JEWELS.

tion, which deserves the careful attention of those whose interest has been excited in this splendid art. It is only in recent times, in Europe and still more in the United States of America, that jade has received a little of that recognition which has long been its prerogative in China, India, Persia and Turkey, and the gem-encrusted jade of India is now sharing the favour of collectors, with the inevitable result of forcing up the prices. Though the purest jade possesses neither the brilliancy of rock-crystal, nor the varied colouring of cornelian, nor the rich tints of the sardonyx, nor the luminous iridescence of the onyx and oriental agate, the waxy lustre which is its peculiar quality gives a certain vague but attractive translucency to the most delicate and finished work. Further, these soft hues form the most charming foil for rubies, diamonds, emeralds and other precious stones, which held such a prominent place in the truly oriental splendour of the Mogul Court, where gold and jewels were lavishly displayed. We need only add that the word "jade" is derived from the Spanish *piedra de éjada* through the French *pierre de l'ejade*, which was changed into *le jade*, so the story goes, by a printer's error, when the word was unfamiliar. Nephrite is usually called jade, and both were used as charms against kidney disease and pains in the side, whilst both, too, are allied to the so-called greenstone of New Zealand.

CHAPTER XXIV

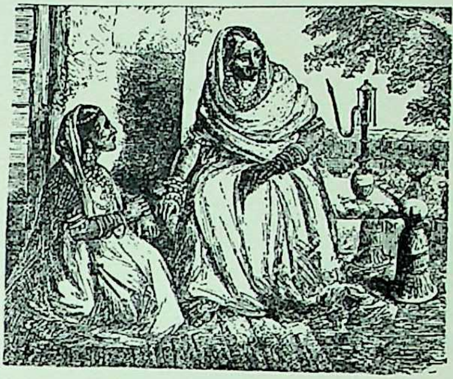
JEWELLERY AND PERSONAL ORNAMENTS

It would be impossible, within the limits of a chapter or two, for anyone to do justice to this branch of the jeweller's and goldsmith's art, which, in India, is of the highest antiquity ; even in the villages remote from the great centres of trade, the maker of ornaments in the precious and the base metals has been an important member of the community from time immemorial. The poor as well as the rich native women in that country, where dress is less necessary than in colder climates, have always delighted in personal decoration. Whether the ornaments are made of lac, of glass, brass or copper they seem to satisfy those who cannot buy the gorgeous and costly jewellery which gives so much pleasure to their richer sisters. Even the wild aboriginal races are imbued with a similar sentiment, which they satisfy by using the bones of animals, the tusks of the wild boar, birds' feathers, shells, and seeds of bright colours which form a very striking contrast indeed to the highest development of the Aryan type seen in the gemmed and enamelled ornaments of Kashmir and the Panjab, whose influence has extended across Rajpu-

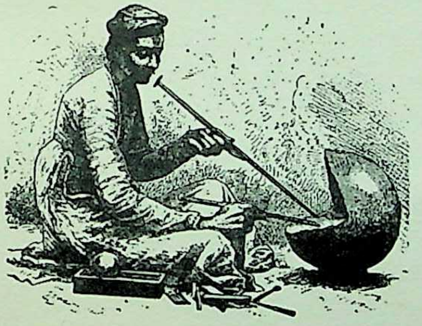


NECKLACE. PANJAB.

tana to Delhi and Central India, and, in a debased form, throughout Bengal. It is not enough to possess certain ornaments; it is, in many parts of the country, a great ambition to have a large number. Sometimes their weight is enormous. A Khond bride often requires her girl friends to support her arms for a few days, because her bracelets may weigh as much as fourteen pounds. A Bhil woman, from the ankle to the knee, and above the knee often, is covered with brass rings. An Indian writer says: "It is often painful, to one unaccustomed to such sights, to behold a peasant woman labouring in the field loaded with a heavy weight of bangles and anklets, made of solid brass, without any pretension to being artistic or ornamental." Yet this custom of wearing heavy ornaments is not confined to the poor, a head Rani's or queen's anklets and bracelets, with smaller ornaments, sometimes weigh about forty pounds. It is no wonder that she has to be supported when she walks. Enough has been said to indicate the universal use of ornaments. The illustrations will give you some idea of their variety in Dinajpur, Panjab, Poona, Sawantwadi, Sindh, Jaipur, etc.

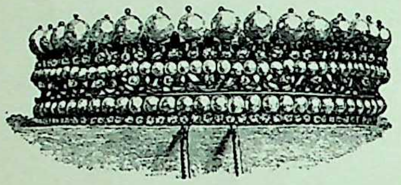


HINDU LADIES WITH THEIR JEWELLERY.



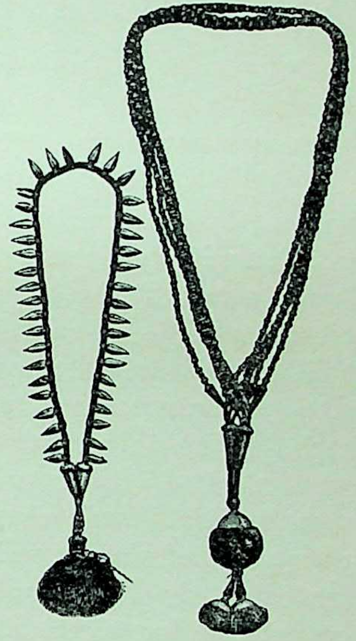
AN INDIAN JEWELLER AT WORK.

The Rig-Veda, said to be the oldest book in the world, abounds in references to the splendid ornaments used by the gods. The various peoples—the Maruts, the Aswins and the Asuras—were richly decorated with gold and jewels. Rudra, the Vedic god, is described as "shining with brilliant gold ornaments" and wearing "an adorable brilliant necklace, whilst the demons had an abundance of gold and jewels." The desire for wealth was prominent then, as now, for both kings and sages prayed to their gods for wealth in this form. One of the sages, who is credited with the authorship of some of the hymns in this book, Kakshivat, asked the gods to give him a son "decorated with golden earrings and a necklace of jewels."

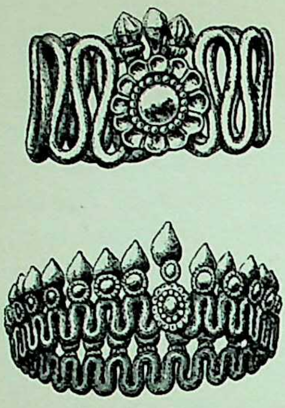


HAIR ORNAMENT. PEARLS AND DIAMONDS SET IN ENAMELLED GOLD. JAIPUR.

The later books, the "Ramayana" and the "Mahabhârata," describe many ancient ornaments. Pearls, gold chains and crowns, coronets and tiaras were used for the head; thus, the *balapasya* was a string of pearls twisted round the hair; the *lamban,* now called the *jhala,* was an assemblage of tiny gold flowers, which hung from the head behind; and the *mukut* was the crown profusely decked with jewels, worn only by kings and queens, with an exception when, at weddings, they crowned bride and bridegroom. These are but a few of the head ornaments, and those for the ear were equally numerous, including the *bajra-garbha,* an earring with a diamond in the centre, pearls at the sides and other precious stones between the pearls. Now, this is called *gimda.* Many others could be mentioned, but we take only one more, the *kundal,* made of gold, terraced like a flight of stairs, and set with diamonds. This remains in use by men and women in Upper India. The pearl necklaces had names which indicated how many strings of pearls were employed, from the one-stringed —*bhramar*—of large pearls, to the *devachchhanda*, a necklace of a hundred strings. Amulets of gold, with or without jewels—*padak*—are still in use in all parts of the country; but when the amulet was suspended from the neck by a gold thread it had another name, *bandhuk*. The arm ornaments were of gold with jewels, or sometimes of beads stringed together to form an amulet, the *ponchi*. Bracelets formed a smaller class than finger-rings. Amongst the latter diamonds and other precious stones were often inset, but the Hindu law ordains a gold ring for the index finger, and a silver one for the fourth, though the Brahmans of Bengal still wear, on that finger, a ring of an alloy made of eight metals. Another ring, *navaratna*, or *navagraha*, an amulet or talisman, was set with the nine precious stones: diamond, ruby, cat's-eye, pearl, zircon, coral, emerald, topaz and sapphire. Chains, varying from one to twenty-five strings, were worn as ornaments for the waist; or a gold band, four fingers wide, with tassels, was employed. The last class, formed of anklets, might be called ornaments for the feet. They consisted of hoops, bands or chains of gold, often set with precious stones, or with loose grains of gold inside which clinked in walking, though the *nupur* was a string of small bells which gave sweeter sounds. The last, made of inferior metal, is now only worn by the *nach* girls, who may be termed the licensed



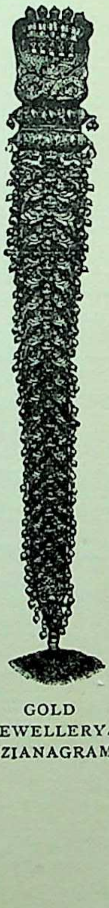
NATIVE JEWELLERY.
TRICHINOPOLY.



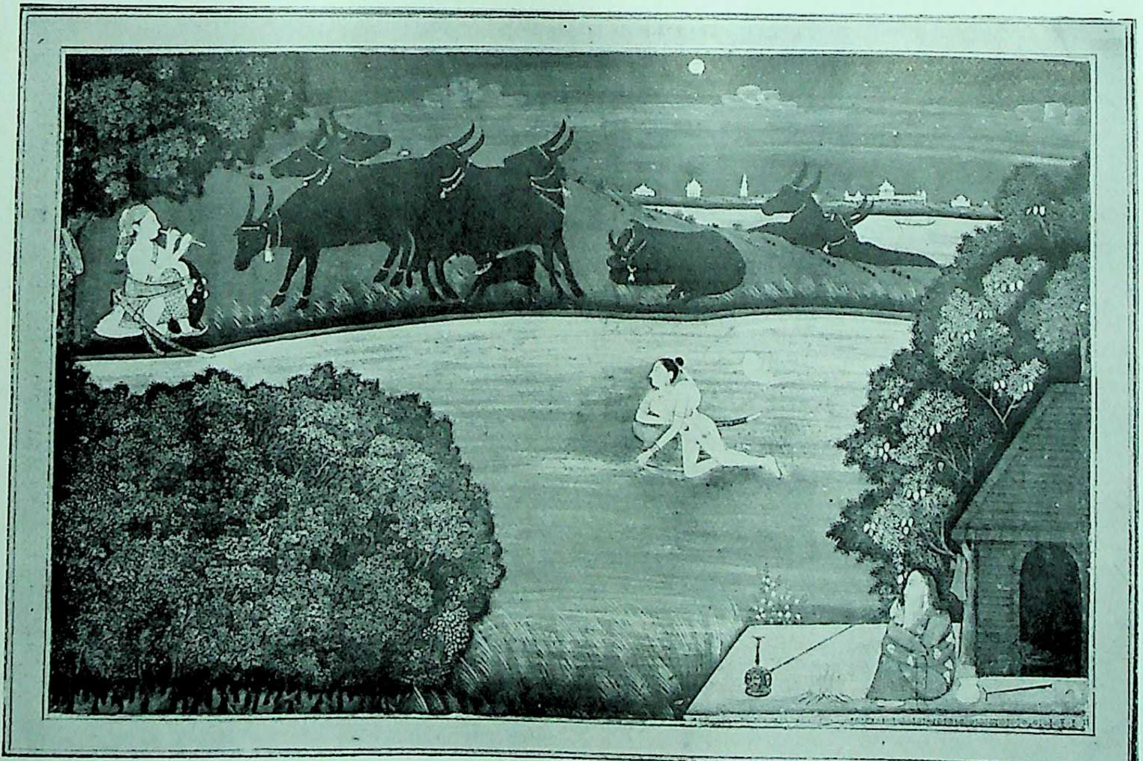
OLD SILVER JEWELLERY.
DINAJPUR.

courtezans of the country, though their conduct in public appears to be irreproachable, as is their attire.

Some of these women appear to have held exalted positions, for an old writer describes, in the following terms, the goldsmith's work carried on at a courtezan's house, "where skilful artists were examining pearls, topazes, emeralds, sapphires, lapis-lazuli, coral and other jewels. Some set rubies in gold, some string gold beads in coloured thread, some string pearls, some grind lapis-lazuli, some cut shells, and some turn and pierce coral." It may be remarked that this was written when our era began, that some of the processes are carried on to-day, and that up to a recent period no Hindu woman considered herself pure unless she wore bracelets made of conch-shells. Even now a set of shell-bracelets is always presented to the bride by her father on the occasion of her marriage. The shells were cut into small annulets, or rings; so now, as in the far-off ages, "some cut shells." As a religious obligation this kind of ornament has lost its force, but the iron bracelet remains in clear descent from the prehistoric age as an amulet worn by the wife, on her left wrist, to prevent ill-luck coming to her husband, who, if he is rich, encases the iron with gold. Much jewellery was worn by men as well as women; but, with the advent and progress of European civilisation, this

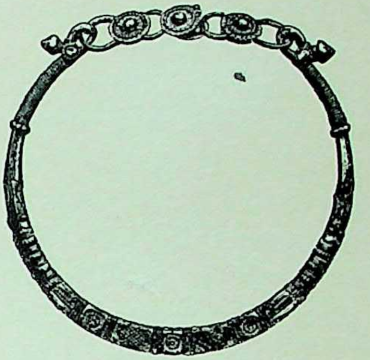


GOLD
JEWELLERY.
VIZIANAGRAM.



SOHNI AND MAHINWAL (PANJABI FOLK-LORE). RAJPUT (JAIPUR SCHOOL). LATE EIGHTEENTH CENTURY.

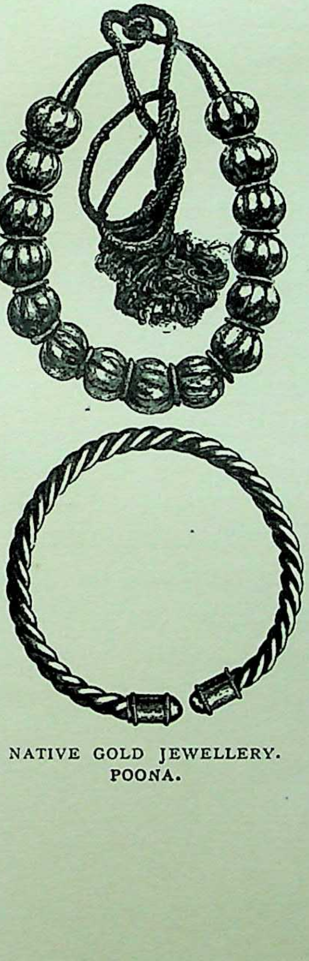
fashion is disappearing. Soon even the head ornaments, the *sarpech jighan*, the jewelled aigrette worn in front of the turban, the *kut-biladar*, the oval pendant worn over the forehead, and the like, will be relegated to rare state functions.



PRIMITIVE SILVER JEWELLERY.
DINAJPUR.

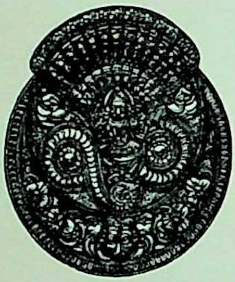
Rings and studs, as nose ornaments, are not mentioned in those old books which have survived the flight of time, nor is it known when they were first adopted. The process of piercing the lower part of the cartilage of the nose, which seems to be losing its popularity, was practised in the early centuries of the Christian era, and is still carried on in many parts of Bengal. Suspended from the cartilage was a simple ring of gold with an oval pearl, the *nolok*, or a flat piece of gold shaped like a half-moon, the *besar*.

Then, too, the left side of the nose was pierced to carry a *nath*, a large gold ring with pearls and other precious stones, or a *nakchhabi*, a stud generally of gold set with a pearl or turquoise. Outside Bengal these nose ornaments have different names, the small stud, in Upper India, being called *laung*. The languages vary with the districts.



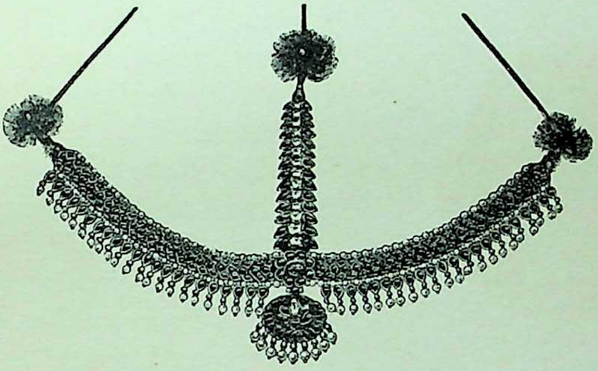
NATIVE GOLD JEWELLERY.
POONA.

Ahmadabad may be regarded as the chief town for the production of jewellery of archaic character, inspired by the forms sculptured at Sanchi and Bharut, at Amravati and in the cave temples of Ajanta, where there are also paintings illustrating ancient ornaments. Generally in the Central Provinces and the country round them, and in the remote districts of Bengal and Bombay, this archaic style will be found in use. The beaten gold work ranks next, as being purely Hindu, and Mysore is the chief State for its production. Birdwood is very enthusiastic about the skill of the native goldsmiths, who, he says, "elaborate an extensive surface of ornament out of, apparently, a wholly inadequate quantity of metal, beating it almost to the thinness of tissue paper, without at all weakening its effect of solidity. By their consummate skill and thorough knowledge and appreciation of the conventional decoration of surface, they contrive to give the least possible weight of metal, and to gems, commercially absolutely valueless, the highest possible artistic value, never, even in their excessive elaboration of detail, violating the fundamental principles of ornamental design, nor failing to please, even though it be by an effect of barbaric richness and superfluity." We may take these characteristics as our guides in identifying the productions of this southern part of India, though, under the most favourable circumstances, where plenty of gold and fine precious stones were available, the princes of the South in their jewellery and jewelled arms, wrought with elaboration and delicacy, suffered nothing in splendour when compared with those elsewhere. Alike all were gorgeous.



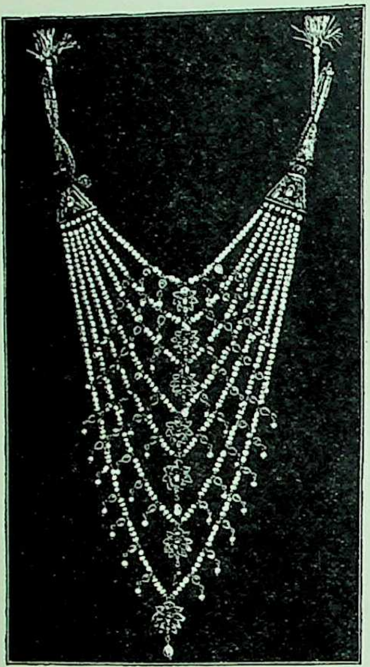
GOLD JEWELLERY.
SAWANTWADI.

In the Presidency of Madras, outside Mysore, gold and silver ornaments of excellent quality are produced, and the gold jewellery of Trichinopoly must receive some notice because it has acquired a reputation amongst Anglo-Indians, especially the rose-chains and the heart-pattern necklaces and bracelets, and, in addition, what is known as the *swami* pattern. In this, grotesque mythological figures form the decoration of articles which are mainly European in shape. The prices of bracelets at the place of production range from about fifteen rupees ; necklaces, twenty rupees ; brooches, five rupees ; and earrings, four rupees. It is only fair to add that, in recent exhibitions, this *swami* jewellery has attracted considerable attention. Yet the connection between the old Amravati sculptures and the elaboration and finish of this Dravidian ornament upon alien shapes is sufficiently curious and worthy of comment.



NATIVE JEWELLERY. TRICHINOPOLY.

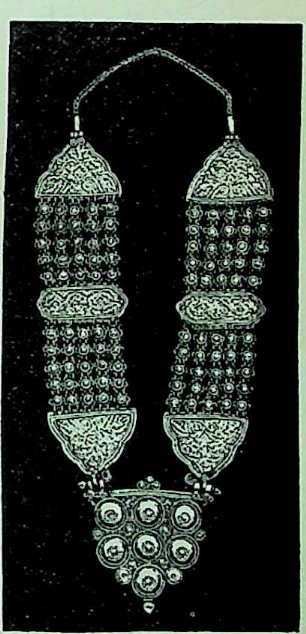
The forms of the head ornaments and of those hanging over the forehead are numerous. When we add to these all those connected with the ear—rings, studs, chains—with the neck, arm, wrist, fingers and ankle, we may well say the forms are endless. Let us note a few which are the most striking. The *bala* is a bracelet, by far the most important of those worn in Bengal, for all classes of the people wear it, either made of the precious or base metals. Heads of tigers, alligators and other animals often terminate each end of the bracelet. The most expensive specimens are richly jewelled and enamelled. In the Panjab and in Kashmir similar ornaments are worn. Birdwood writes: "The bracelets often end in the head of some wild beast, like the bracelets of the Assyrian sculptures; and the plaques are sometimes enamelled at the back with birds or beasts *affronté* on either side of the taper 'cypress' tree, or else some wide-spreading tree."



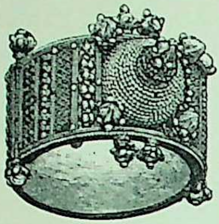
NECKLACE. PANJAB.

Before passing on to consider enamel as applied to jewellery and to larger objects, the gemmed Delhi gold work demands consideration. The jewellers of that city can produce purely native ornaments, but their skill is such that they can imitate almost everything, including articles for European use; gold bracelets of many kinds, some mounted with little paintings on ivory, crescent and other-shaped filigree or filigrain brooches, necklaces, belts, rings set with precious stones, studs and solitaires being a few of the things they make for tourists and traders. Curiously enough, though these are often finely finished, yet when the embossed silver work of Madras is copied, with the Dravidian figures in relief in the *swami* pattern, the work is coarse. In the best of the

Madras examples, the figures are entirely hand-worked, those made in Delhi are die-stamped and then chased. The application of filigrain ornament to more solid work has been attempted at Delhi; but Katak, in Orissa, maintains the first place for this delicate process. In the setting of suites of amethysts, topazes, turquoises and other stones the Delhi goldsmith shows particular skill by soldering gold in grains upon a thin plate as a base. This *babul* work is very attractive, for the minute gold points resemble the pretty and sweetly scented flower of the *babul*, a kind of acacia, which is a ball of delicate yellow grains and filaments. Another successful form of setting is the cable twist design, which is used as a frame for Delhi paintings, as well as for small plaques of Pratabgarh enamel. The jewellery of Oudh, Sindh and Baluchistan resembles more or less closely that of Delhi and of Lahore. A speciality of Lucknow is diamond-cut silver ornaments, in which facets are cut and burnished so as to give a flashing effect.

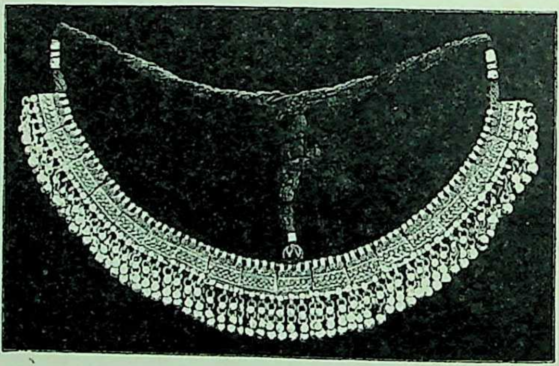

SILVER NECK ORNAMENT.
SINDH.

Though gold and silver filigrain work enjoys a good reputation in Murshidabad and Dacca, yet neither produces work quite equal to that of Katak, where, with surprising skill, boys arrange the fine threads rapidly and accurately. The result is quite distinct from the indigenous silver jewellery of India, resembling rather that of Malta and Northern Europe. The metal, consisting of sixteen parts of silver to one of lead, is cast in moulds, and the resultant bars are hammered into plates which are then drawn into delicate wire. Upon a sheet of mica patterns are formed by the boys, who take the wires one by one, carefully arrange them and fasten them together by a peculiar cement, which holds them until the soldering fixes them permanently. The cleaning and finishing processes complete this charming Katak jewellery, which, under various pattern-names, as lily, diamond, leaf, butterfly, and the like, sells at good prices.



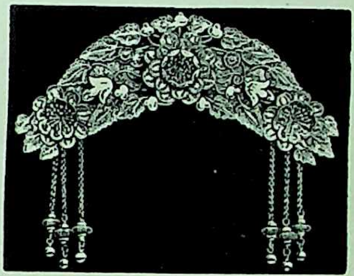
NATIVE SILVER JEWELLERY. KATAK (CUTTACK).

European attention to filigrain work is not confined to India proper. In Burma the *dalizan*, or necklace, is in demand. Most of the goldsmith's work in that country is confined to necklaces, ornaments for the hair and hair-pins, ear-plugs, chains, bracelets, buttons and the like in filigrain work. Small pieces of solid gold are associated with this, either beaten out to form the petals of a flower, or cut like a diamond to make the flashing centre of a rosette or sparkling pendant. These ornaments are burnished, and whilst the burnished gold retains its colour, the rest is stained red with tamarind-juice, in accordance



SILVER COLLAR. SINDH.

with an ancient custom still maintained, but for which there appears to be a reason, which is that no other metal but gold will take this particular red colour under the action of tamarind-juice. Therefore, the peculiar tint is taken as evidence that the gold is pure. The Burmese artisans follow a similar method to that of those of Katak, and their patience, industry and skill, especially in making the *dalizan*, in silver, meet with due appreciation from those visitors who desire to have fine specimens. Each necklace is composed of a collar about half an inch high, from which hang rows of peacocks, rosettes, crescents and so on, linked together, and gradually narrowing towards the lower edge. Round necklaces and chains are formed by plaiting flat pieces of gold—usually got by melting the English sovereign—in various ways, and soldering small knots and grains upon the outside. It is said that every Burmese woman has, at least, one piece of gold jewellery. In any case, the weight of the gold and the perfection of the workmanship determine the cost, though, as in India, the artisan is badly paid, according to our standards.



SILVER FILIGRAIN JEWELLERY.
KATAK (CUTTACK).

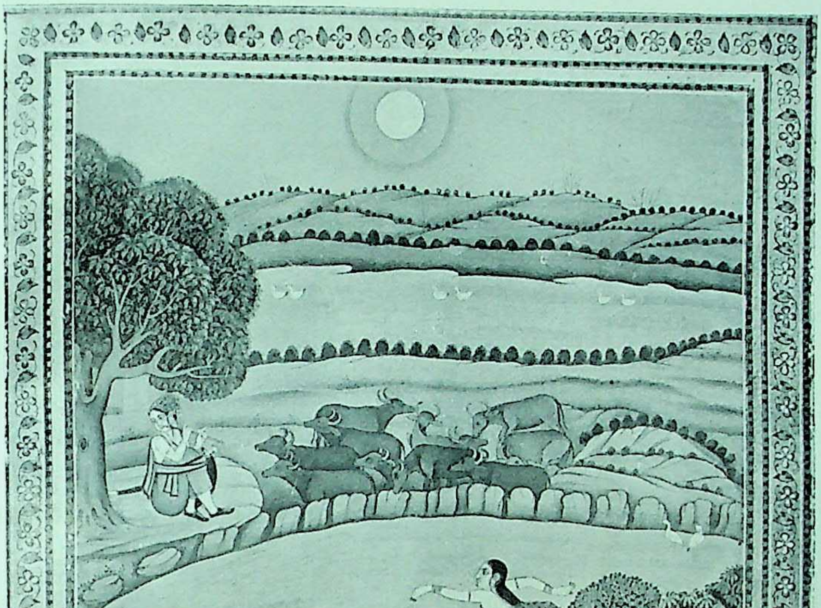
We conclude this chapter by reference to the curious and primitive character of the Tibetan jewellery, which is well illustrated by specimens from Mr. Imre Schwaiger's collection at Delhi. Usually the armlets, necklets, etc., are in silver, set with turquoises and other stones, though various forms hammered, cut, and filigrained also find their way into India through Kashmir, Nepal and the North generally. You will find certain forms of enamelled jewellery mentioned in the chapter on Enamels.

CHAPTER XXV

LACQUER

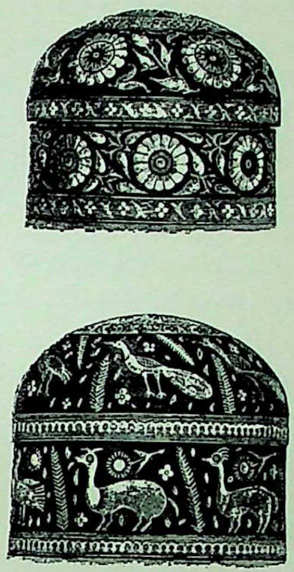
THE lac work of India does not resemble the fine lacquer of China and Japan, which is mainly derived from the lac-tree, the *rhus vernicifera,* which is cultivated for the specific purpose of producing sap. This forms the raw lac, which is applied with a brush, and then hardened. The damp-press of Japan and the stove of Birmingham represent two methods of hardening the fluid varnish which lacquer really is. The superiority of Japanese lacquer is incontestable, and, if it is true that Chinese lacquer has been neglected, its fine qualities cannot be denied, so that the time will come when its value will be appreciated. On the other hand, India lac being an altogether inferior product compared with these, it seems problematical whether the attention of collectors will ever be centred in the lacquered ware of our Eastern Empire, though the art of lacquering, such as it is, occupies even the wandering jungle tribes. The great towns furnish the best of the lac work on furniture and house decorations, but by far the greater part of the productions consists of ordinary shellac-coloured wood turnery, in which the articles, turned on the lathe, are also lacquered on the lathe by coloured lac-sticks pressed hard upon the smooth surface and melted sufficiently by the heat produced by the friction of the rapidly revolving wooden objects. No brush is used in this process.

The crude lac consists of a resinous substance exuded from the lac-insect—the *coccus,* or *carteria lacca*—which



SOHNI AND MAHINWAL (PANJABI FOLK-TALE). RAJPUT (JAIPUR SCHOOL), LATE EIGHTEENTH CENTURY.

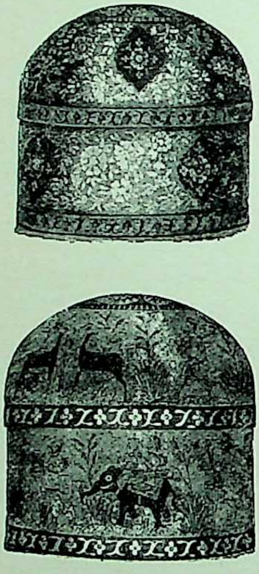
forms cells for its eggs and encrusts the twigs of various East Indian trees. The females embedded in this substance furnish a red fluid, used as a dye, which is dissolved out of, and extracted from, the seed-lac, leaving the shellac of commerce so much used in varnishes, lacquers, and sealing-wax. The shellac in its crude form is melted into sticks or cakes, which are coloured just like sealing-wax. In fact, Birdwood speaks of the lacquered things made everywhere as follows: "The variegated balls and sticks are made by twisting variously coloured sealing-wax round and round the stick, or ball, from top to bottom in alternate bands. Then the stick, or ball, is held before the fire, and with a needle or pin short lines are drawn through the bands of sealing-wax, drawing the different colours into each other, when the stick, or ball, is rapidly rolled on a cool, smooth surface, and that intricately variegated effect is produced which is so puzzling until explained." Certainly the process is simple enough, though scarcely artistic.



LACQUERED BOXES. SINDH.

Even the lac turnery mentioned above is only shellac and colour, applied by a lac-stick irregularly. The stem of a palm-leaf cut into a chisel shape, pressed upon the lac during its revolution, evolves more heat, melts the wax and distributes it more evenly. Further friction with a drop of oil applied on a rag of rough muslin polishes the surface, which, we are told, is as hard and good after ten minutes' work as it can ever be. When a mottled surface is desired, the sticks of coloured lac, rather harder in composition, are held for a moment against the revolving object, so that at this stage it appears as if it were sprinkled with coloured dust. Stick follows stick in this process, two, three or more colours may be required until no blanks are left. Then the chisel edge of palm stem or bamboo rubs the colours together, and, after the marbling or mottling is completed, a rag and oil supplies the polish. The mottlings of crimson and black, crimson and white, and blue and black, are most favoured. This ware cannot compare in lasting qualities with that of Japan, being much more liable to scale and peel off.

Its comparative lack of tenacity enables another form of decoration to be carried out. For this three smooth coats of colour are necessary, applied as described, but one on the other. Red is always the first, that disappears under green, and black covers the green. The artisan, by using a sharp tool, cuts out black and green, to leave a red flower, whilst for its leaves he removes only the black. Owing to the thinness of the colour-coat, the cut is just a scratch. The designs are not confined to flowers, and other colours may be applied.

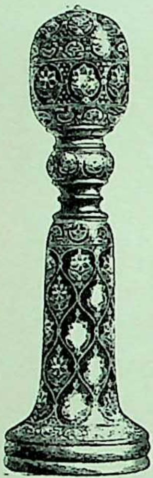


LACQUERED BOXES. SINDH.

The Sindh boxes are made in similar fashion by super-imposing different colours in lac on objects whilst turning on the lathe, and then cutting the design through the various colours. Other boxes produced in this district are etched or painted with flowers or floriated patterns, with hunting and other scenes, which are simply varnished, not lacquered, though most glossy surfaces in India are described as lacquered.

The Panjab wood-turner, or *kharadi*, is a member of nearly every village community, and lacquering is a favourite art, though the distinguishing colour is purple at Pakpattan, which had formerly the best reputation for lacquer. But the marbled or mottled wares made at other places have ousted the productions of Pakpattan. For example, Huskiarpur makes bed-legs, water-vessels, goglets, boxes and the like, in scratched colour work on a metallic (tin) ground, and figures from Hindu mythology are painted and varnished. Other instances could be given, but it will be enough to say that the scratched patterns of the women of Dera Ismail Khan present extraordinary minuteness and delicacy in their fern-like scrolls, and that the scratched patterns of Sahiwal are bolder and larger than elsewhere, though cruder in colour and simpler in execution.

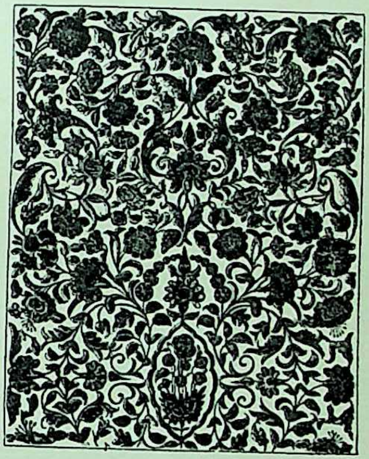
In Jaipur a large quantity of incised lacquered ware resembling that of the Panjab is produced, such articles as betel-boxes, bottles, vases, cups, plates, *lotas*, *surahis* and wooden chess-boards and men. The usual bands of pure bright colours, or variegated designs, are accompanied by scratched patterns of the usual type. Generally it is true that the old specimens are superior to anything that can be produced in India, both in design and execution. Mr. Val C. Prinsep, when A.R.A., went to Delhi in 1876 to paint a picture for the Indian Government, as a present to Queen Victoria, to mark her assumption of the title of Empress of India, in that year. He visited many of the Maharajahs of that country, Jaipur amongst them. His remarks on the modern movement of founding schools of art seem to indicate that these are not the best means of encouraging native manufacturers. He says: "It turned out to be a kind of general school for trades; and turning, watchmaking, carpentry, pottery, electrotyping and many others are taught here. So far, no doubt, it does good, but there is also a school of drawing, and over this I should wish to cast a veil. Of all the feeble institutions here, it is the feeblest . . . drawings done from nature without an atom of art; in fact, a perfect artistic Bedlam." He praises the native ruler: "In encouraging individuals who are good workmen to take pupils, as is done here, the Maharajah has done the right thing. . . . Government should look out the best workmen in different art manufactories, and spend the money, now spent in making indifferent artists, in paying premiums to such workmen, and creating thereby a good school of ornamental art." We have seen specimens of the work of the Jaipur school, in lac and in enamel, and we can only add that, if they were types of the best work, neither the school nor the art is worthy of the old Mogul traditions. The artisans of the old native princes of all creeds did splendidly when compared with their feeble successors in making lacquered wares.



BEDSTEAD LEG,
LACQUERED.
SINDH.

Perhaps the most curious kind of wares of this kind are those made in Mysore and elsewhere in Southern India, where tinfoil is employed as the ground, and covered with transparent green varnish. The subjects, in accordance with Dravidian traditions, are generally mythological. They are depicted with the brightest opaque colours. Thus you may find on one box the guardians of the eight parts of the world; on another, scenes from Krishna's life, such as where, hidden in the tree, he holds the *gopis'* clothes, or his triumph over the serpent Kaliya. Round the rims of plates and covers in all kinds of wares from this district, the sport of Krishna with the *gopis*—the circular dance called *rasamandala*, with Krishna and his wife Radha in the centre and *gopis* and *gopias* dancing round—is a subject which the artists love.

In British Burma wooden articles are lacquered over in a manner which somewhat resembles that of China. The process of manufacture differs from the Indian lac-turnery. A deep red lacquer is made by mixing the sap of another lac-producing tree—*melanorrhea usitatissima*—with vermilion in the proportion of twelve and a half parts to ten. The sap, or *thitsi,* alone is used when a black lacquer is required. The wooden bowls, boxes, plates, etc., are scraped with fine steel scrapers to secure perfect smoothness. All cracks, holes and chipped edges are filled or built up with a kind of putty, made of lacquer and teak-wood dust. When the articles are perfectly dry the raw *thitsi* is carefully rubbed over the surface by the bare hand. Then in a cool and airy place they dry again for three or four days, receiving next a coat of *thaya,* which is made by mixing the sap with rice-water and paddy-husk ashes. After further drying, the surface is smoothed by being rubbed with stones of graduated fineness dipped in water and paddy-husk ashes. The last coat given to the article, when quite dry, restores the gloss or polish, and this final coat, either black or red, completes the ordinary Burmese lacquer ware. When the gilt tables for the Buddhist monasteries are made, together with the boxes for holding palm-leaf manuscripts and the bowls for carrying to the pagodas and shrines, another set of workers is employed.



LACQUERED PANEL. KARNUL.

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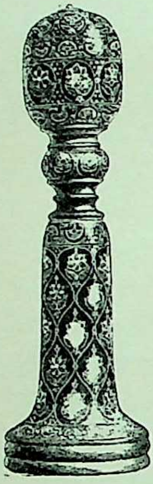

BEDSTEAD LEG, LACQUERED. SINDH.

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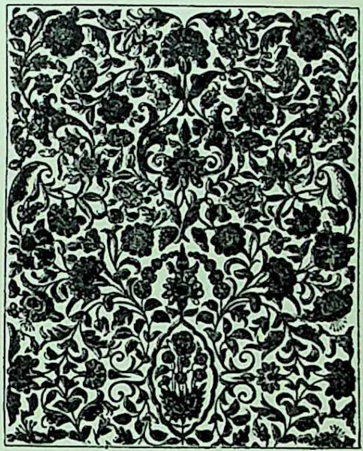


LACQUERED PANEL. KARNUL.

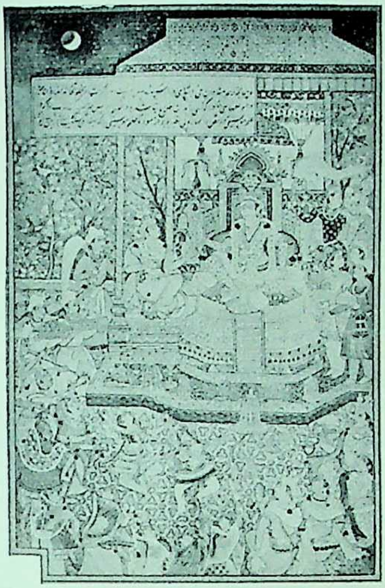
These use the following additional processes: instead of the red lacquer on the boxes and the black lacquer on the tables being allowed to get dry, after a day or two designs are painted on the surface with paint made from sulphide of arsenic or orpiment rubbed with water on a sandstone palette. To this a small quantity of powdered gum-arabic is added to make the paint adhere to the lacquer. The paint dries, but the lacquer on the body is still sticky, like gold size, so that when gold-leaf is laid over all the surface it adheres to the lacquer and covers it, but, when the whole is perfectly dry, it can be easily washed away from the paint, which stands out prominently on a gold ground. A demand exists for this kind of work, though an indifferent method employs leadings, glass, looking-glass and other fragments on the gilt lacquered ground, and these are decidedly less desirable as ornaments.

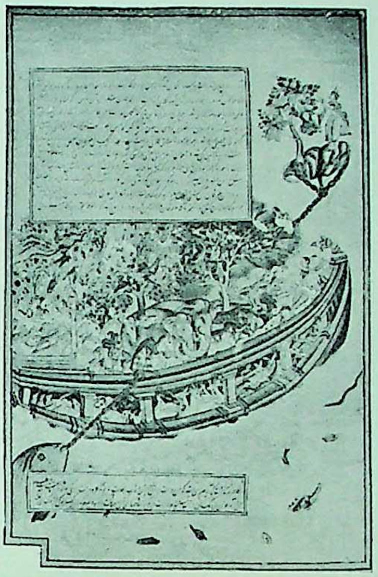
From Kashmir are sent those native pen-cases and boxes in lacquered *papier mâché* which are scarcely inferior to the best Persian specimens; indeed, the art appears to be of Persian origin, though the main designs are like those found on the famous Kashmir shawls—the so-called cone pattern—executed, in many colours. The flower pattern is not unpleasing where the rose, pink, jasmine, and the like are drawn after nature, but without light and shade. Some things, commonly described as *papier mâché*, have really a basis of wood.

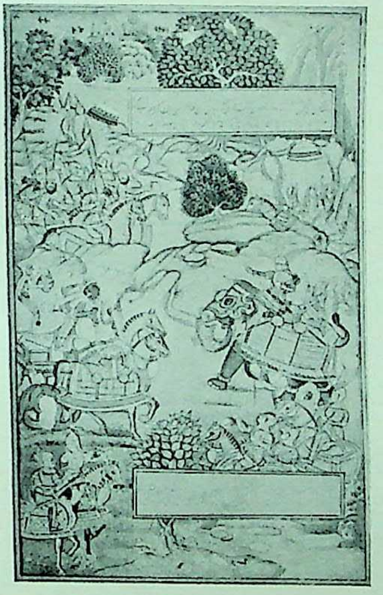
The cardboard book-covers of Jaipur, painted, gilt, and lacquered in the eighteenth or early nineteenth century, have grounds differing in colour, upon which are displayed panels with arabesque "fountain garden" decoration in the Indo-Persian style. Translucent dark green lacquer forms a ground peculiarly suitable for these panels, which are filled in with flowering stems and foliated scroll-work symmetrically arranged, whilst other grounds—

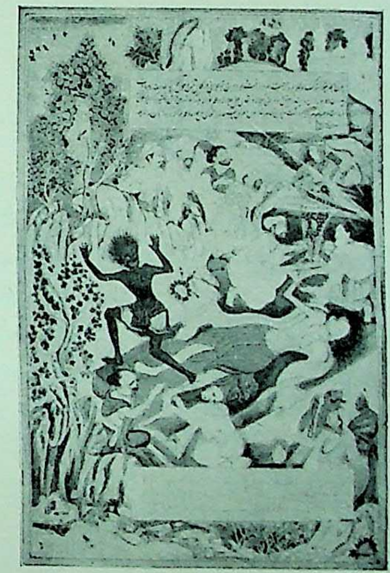
copper-red avanturine and dull copper-red—with similar ornament yield a result somewhat less pleasing. In this art, as in the decoration of the *papier mâché* of Kashmir, painting and gilding are allied with lacquering. As on one hand we find earthen pots and wooden chests amongst the domestic articles painted in water-colours, though *papier mâché* only is important, so, on the other, earthen pots and common china imported from abroad, playing-cards of leather, objects of stone, glass, ivory and wood, are lacquered. The metallic effect of silver arises from the use of tinfoil, triturated and mixed with half its weight of dry glue, then melted in hot water, until, at last, a silvery glue appears which is spread with a brush on the lac. As we have shown, the more or less plentiful use of gold-leaf is responsible for much mere surface decoration, which has, at its best, very slight affinity with the gold lacquer of Japan.

Lac and glass bangles form a special kind of jewellery, which is made all over the country in various colours and patterns, in addition to the large quantities of sham jewellery made of brass, coloured glass and plain glass, with tinted foil behind it. Glass bangles, coated with lac, are further ornamented with bits of tinsel and coloured glass set in the lac before it is dry. Being such ordinary and inartistic wares, we need only mention two or three somewhat special kinds. Lac bangles, made in Delhi in large numbers, are covered with spangles in stamped orsedue or Dutch metal, and beads. Others from the same city are coated with tin, ground to a powder and applied as paint, then covered with a tinted transparent varnish, thus securing a metallic glimmer through various tints, a favourite method in this kind of Indian work. In Assam clay and lacquer in a composition form the body of the bracelets—almost the only ornaments made—and the decoration consists of pure lac coloured and laid on in narrow stripes of red, yellow or blue. These are very showy. Other lac jewellery, produced at Rewa and Indor, such as bracelets, necklaces, etc., is somewhat better in design and workmanship, but we cannot feel that the lac jewellery possesses those qualities which commend themselves to the lovers of art in the western world.









TOP. ARJUNA SITTING BY THE SIDE OF HIS DIVINE FATHER, INDRA, IN HIS KINGDOM OF HEAVEN.

THE DELUGE, PAINTED BY HINDU ARTISTS.

BOTTOM: FIFTH ADVENTURE OF THE WHITE HORSE. THE QUEEN OF THE AMAZONS FIGHTS ARJUNA, BUT SUBMITS WHEN HE OFFERS HER MARRIAGE.

CREATION OF RAJA PRITHI, FIRST ANOINTED GOD OF WAR.

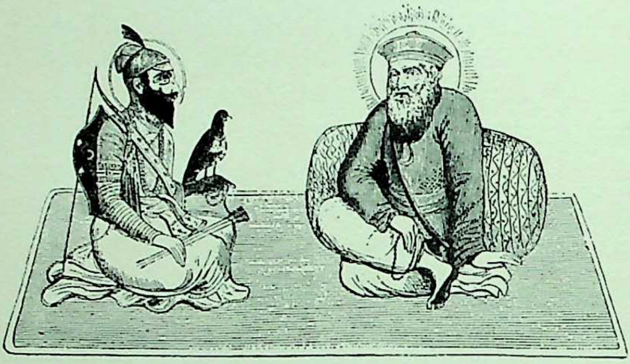
CHAPTER XXVI

PAINTINGS

Upon the walls of the Ajanta caves were found by far the most important of the old paintings which have survived the flight of time and the ravages of the invaders. Cave temples they are, cut out of hard trap rock, and they stand in a glen amidst the hills near Khandesh, in Bombay, though the glen itself is in the Nizam's dominions. The inaccessible nature of the country, and its sparse populations offered few attractions to those Mohammedans who wanted booty above all. Thus, the caves escaped in the general ruin which befell many temples more favourably situated. Those which were not utterly destroyed were reconstructed, so that the mosques in several instances are only Hindu temples which were altered and adapted. Along the face of a steep scarp of rock extends a group of twenty-nine rock-cut temples, famous for their sculpture, but more famous for their paintings. To say that they are about four miles from Ajanta does not convey to us such a good notion of their position as does the fact that they are near Assaye, where, in September 1803, General Arthur Wellesley, afterwards the Duke of Wellington, defeated the combined Mahratta forces of Sindhia and the Rajah of Berar. This was sixteen years before the caves were discovered, and many more elapsed before we had anything like full information about the wonderful works of art, the paintings found in sixteen of the caves and ascribed to various periods ranging from the commencement of the Christian era to A.D. 700 or 800. Unfortunately, since that fuller information was published, some of the paintings have disappeared.

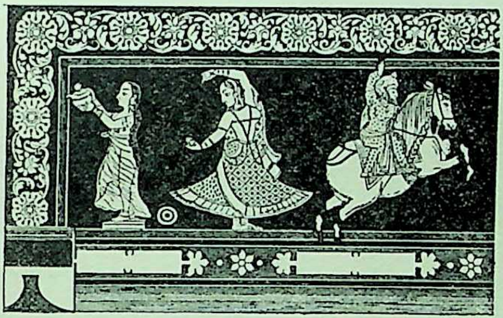
Several of our half-tone illustrations are reproductions of paintings, but none of them deal with the early art of India.

The subjects upon which the ancient painters exercised their skill were either Buddhistic or purely decorative. Buddha recognised no supreme god, so his followers, lacking one, elevated him to that exalted position, and on the walls of the caves he is represented with wonderful skill, though the accessories of the figure-painting, such as buildings and hills, are treated conventionally as lines and brick-like blocks, whilst seas and rivers are revealed by boats and fishes. Yet, notwithstanding these drawbacks, Mr. John Griffiths, who had copies of the paintings made between 1872 and 1885, makes the following statement regarding them: "The painters were giants in execution. Even on the walls, some of the lines, drawn with one sweep of the brush, struck me as wonderful; but when I saw long, delicate curves traced with equal precision on the horizontal surface of a ceiling, their skill appeared to me nothing less than miraculous. For the



GOVIND SINGH AND BABA-NANEK, FOUNDERS OF THE SIKH RELIGION. AFTER AN INDIAN DRAWING.

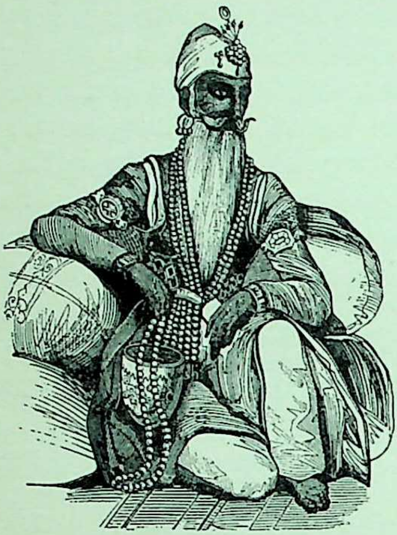
purposes of art education, no better examples could be placed before an Indian art student. The art lives. Faces question and answer, laugh and weep, fondle and flatter; limbs move with freedom and grace, flowers bloom, birds soar, and the beasts spring, fight or patiently bear burdens." Then he describes the picture of the Dying Princess, of which we can only say that it is remarkable for its pathos and sentiment. We may further remark that European paintings by the Italian artists of the fourteenth century present similar features in the comparative absence of perspective, the crowding of the figures, and in the same treatment of the subject, a truthful rendering being aimed at rather than a beautiful. The Akbar pictures, as we shall see, have a very like character, if anything, the figures are even more crowded in the "Akbar-namah," and other magnificent Mogul and Rajput illuminated tempera paintings.



FRESCO IN THE SHEESH MAHAL, AT RAJGARH.

The ancient Buddhist pictures and embroideries discovered by Sir M. A. Stein were another revelation of the antiquity of art connected with that religion. Obtained from a sacred site near Tun-Huang on the western borders of the Chinese province of Kan-su, were treasures which had been walled up in a small room for ages. Here was a rock-cut sanctuary—the "Halls of the Thousand

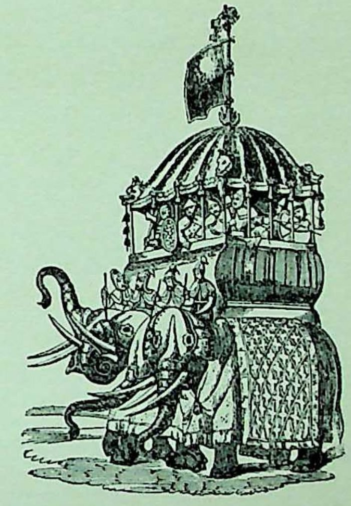
Buddhas." In his book, "Ruins of Desert Cathay," the discoverer fully describes his find: paintings on silk, linen, and paper, with a library of thousands of manuscripts written in Chinese, Tibetan, Sanskrit, etc., mainly concerned with this faith. According to the archæological evidence the rock-cut depository was walled up in the eleventh century, probably to save the contents from an invader's hands. In connection with gold and silver plate, some mention is made of buried gold. and silver. Here we have buried treasure of another kind. Sultan Mahmud about A.D. 1000, and his successors later, ravaged and pillaged every city on which they turned their eyes. The most celebrated exploit of the Sultan in India was his destruction of the great temple of Somnath in the south of Gujerat, at that time the richest and most frequented place of Hindu worship in the world. It is related that the chief Brahmans prostrated themselves before the conqueror, entreating him to spare the great idol in the gorgeous temple, which was the grand object of their adoration, offering to purchase its safety by an enormous ransom; but Mahmud, who probably had a suspicion of the truth, ordered that the image should be broken in his presence, when the floor of the temple was instantly covered with the gold and jewels which had been concealed within it. News of such acts spread to all parts



RANJIT SINGH, KING OF LAHORE, AFTER A MINIATURE BY A DELHI PAINTER.

of the country, and, when any city was threatened, it seems reasonable to suppose that the things most valued would be securely hidden, as these paintings and manuscripts were. Neither Buddhism nor Brahmanism was free from attack.

The pictures, for the most part, were painted on a thin transparent silk gauze, which was quite suited for the work, but, we should have thought, too delicate to last. Yet, after nine hundred years of concealment tightly embedded in bundles of manuscript and more or less broken by the pressure, they are with us to-day, having been carefully treated at the British Museum. What a gloriously dry climate it must have been! A detailed account of the finds which Sir M. A. Stein brought back cannot be quoted here, but the results have established the fact that Central Asia, when adopting Buddhism as its prevailing religion, about the beginning of our era, received with it that style of art known as Græco-Buddhist The remains of that art are found in the Peshawar district, and in neighbouring parts of the frontier of the North-west Provinces, chiefly embodied in the sculptured ruins of a great monastery which once occupied the hill above Jemal-garhi, in what is called the Yuzufzai country. Therefore, when we read about the sculptures found in Gandhara we know that the remote Panjab district of Yuzufzai is thereby indicated.

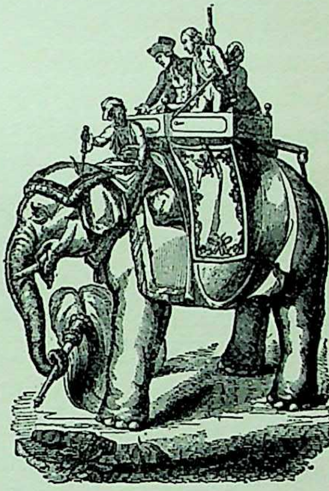


KUBLAI KHAN IN HIS WOODEN CASTLE.

From climatic and other causes, nothing has survived of the corresponding pictorial art in India itself, at least nothing has been discovered. Yet these ancient pictures and embroideries discovered at Tun-Huang had their origin in India, and these arts were carried to, and developed in, all those countries which embraced the teachings of Gautama. They were modified by the existing art of the higher civilisation in China, in Tibet, and, perhaps, in Burma; but the elementary principles were derived from India, as were the missionaries who spread the faith.

The paintings were of two kinds: the first were on banners which were meant to fly in the air, suspended from the porches, etc., of the rock-cut temples. The oblong banners had a painting on each side. The other larger pictures, intended to be hung up on the temple walls and gateways, were painted on one side only, and they were backed by a lining of other material to strengthen them. The following description of a banner will give a general idea of the designs used on the banners; it shows scenes from the Buddha legend: "Painted silk banner. Top subject: Maya, mother of Prince Gautama, dreams of the coming Buddha, her son. Second subject: Maya on her way to the Lumbini Garden. Third subject: Miraculous birth of the Buddha. Fourth subject: The infant Buddha taking the 'seven steps,' lotuses springing below his feet." These incidents are familiar to those who have studied the mythology of Buddhism, which is such a fascinating series of stories, some of them resembling very closely events depicted in our own Scriptures.

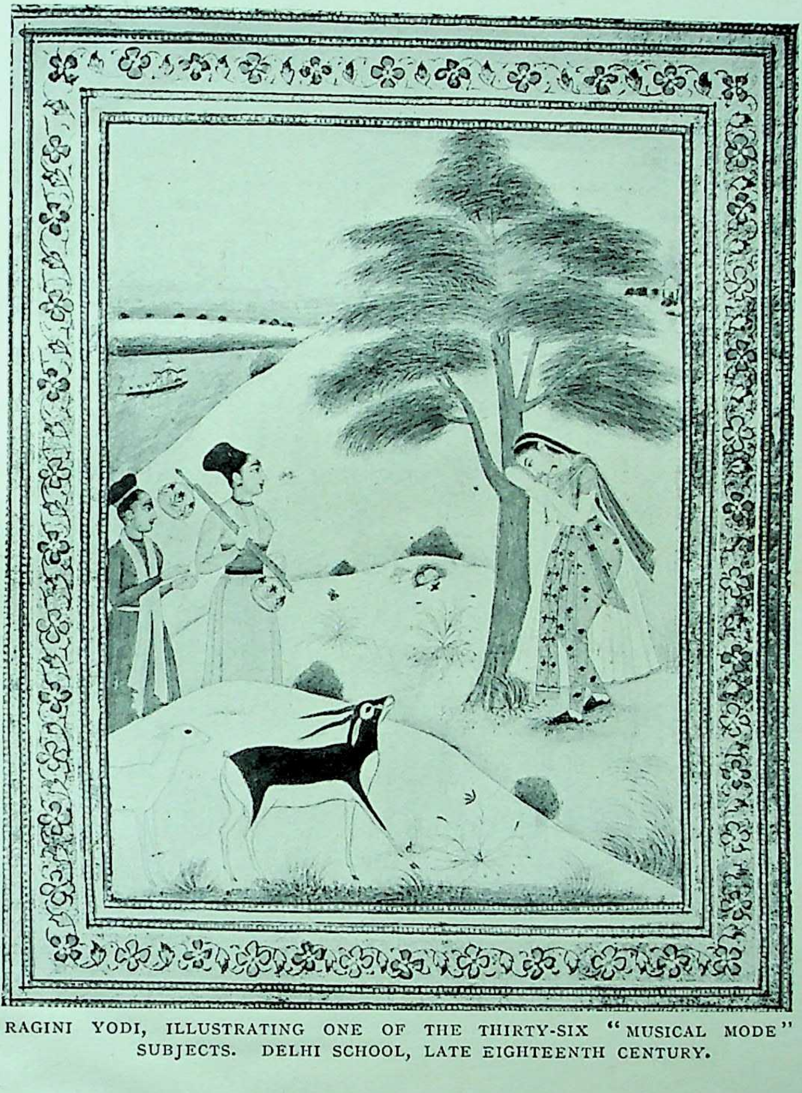
The larger paintings are remarkable for their suggestion of both Chinese style and subject. What follows might be a description of the woman's instrumental band as painted on a seventeenth-century Chinese porcelain vase: "The group of musicians occupy the lower left-hand corner of a larger composition. The instruments of the orchestra are a harp, a lute played with a broad plectrum, a syrinx, or pan-pipes, a *cheng*, or Chinese mouth-organ, a flute or whistle, and clappers consisting of a number of slabs of wood threaded together, and played with a horizontal movement of the hands, like a concertina. These, with six other musicians seated on the side opposite, playing the drum and other instruments, furnish the music for the dancer, who is performing before the altar." Substitute the Chinese Emperor and Empress for the altar, and we should have a complete court dance, as given in that empire. From such paintings as these, which were the productions of the great but unknown masters of the early centuries, and from the Ajanta series dating about A.D. 640, which are pure Indian, we turn to follow their successors, and find, instead, a blank. There are but few examples of painting, now existing, which are left to illustrate the centuries until the great Mogul Emperor Akbar reigned, and he, it was, who introduced the Persian style of painting, or rather book-illustrating, and, no doubt, his princes were inspired by his example and also patronised painting.



WARREN HASTINGS RIDING IN A HOWDAH.

The Mohammedan teachers—the painters from Persia—imparted their art to Indian pupils, and, in accordance with their instructions, they painted hundreds of exquisite gems of art in books which were produced, without a thought of cost, at Delhi, Agra and other places. The "Razm-namah," which exists in the royal library at Jaipur, contains a hundred and sixty-nine miniature illustrations, which cost more than forty thousand pounds. The "Akbar-namah," already mentioned, is exhibited at the Indian Museum, South Kensington, and in *London Opinion*, July 5, 1913, I wrote the following: "'There can scarcely be two opinions about the Akbar series, now completely labelled. Your feelings, when you see these lovely illustrations, will be wonder and admiration. Akbar was the pre-eminent Mogul Emperor, who lived at the same time as our Queen Elizabeth, reigning from 1556 to 1605. Sir Purdon Clarke deserves a grateful nation's remembrance for what he did in collecting the treasures of Indian art, such as these pictures. Now he is gone, and we remember that the Americans, who secured his services from us, treated him with scant justice! Look at these hundred and seventeen illuminated tempera paintings, including that exquisite gem by Farrugh Beg. They were bought for a hundred pounds! To-day I could sell that one for a thousand.' 'Yes,' said my companion, who, by the way, was the great Indian art expert and dealer, Mr. Imre Schwaiger of Delhi, 'I would gladly give a thousand pounds for it.' And the others are worth nearly as much. 'Only imagine,' he added: 'these others were bought for eight shillings each. Every one of them is worth eight hundred pounds.' 'Oh!' I said, 'there are some more here, which cost eighteen pence each; what are they worth?' 'Each of these is worth two hundred pounds.' So I think I am justified in telling you that, in this Indian art, prices are rising, but you want to be sure you have exactly what is required. The visitors to the Indian Museum can see for themselves. Take my advice, and grasp time by the forelock. Then you will appreciate what the late director accomplished."

The Mohammedans were iconoclasts, I repeat. Yet, when Akbar reigned, the law against the making of images and the painting of men and animals was in abeyance, except amongst those who were strict in performing their religious



RAGINI YODI, ILLUSTRATING ONE OF THE THIRTY-SIX "MUSICAL MODE" SUBJECTS. DELHI SCHOOL, LATE EIGHTEENTH CENTURY.

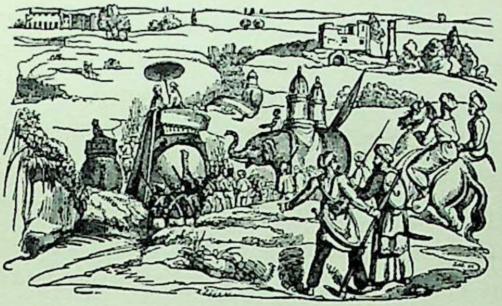
duties, which he was not. Some of the pictures, not in the series of the hundred and seventeen, show where attempts have succeeded in rubbing out the faces of the men. The value of such defaced paintings is, of course, reduced, though not destroyed. They are quite worth your attention if you come across them. Another extract from the same journal preceded this. It speaks for itself: "At the Indian Museum there is an exhibition of illuminated tempera paintings lent by the Maharajah of Baroda, the Gaekwar, which reveal a daintiness and beauty rarely associated with the art of the Rajput (Jaipur) school. In the limited space at his disposal, Mr. C. Stanley Clarke has displayed this collection, so that your examination of the works will be made under pleasant conditions." These Rajput pictures would be an acceptable addition to the permanent collection. At present they are on loan. Most of them represent the Rajput and Mogul schools of the eighteenth and nineteenth centuries, though some are earlier seventeenth-century work in true Persian style or in that style modified.

We should expect that the Indian artists would by degrees modify that style by painting Indian subjects in separate pictures, and it was so. For, though the painting in Akbar's reign was more classical, there was no decadence in the art under Jahangir (1605–1627), nor under Shah Jahan (1627–1658), but there was lowered scale of colour and a distinct Indian feeling which culminated toward 1660. After Shah Jahan's death the princely patronage of the fine arts decreased, with the inevitable result that painting declined, though it never entirely ceased. In the States of the great native princes, as a rule, little attention has been paid to it, though there are exceptions, such as in the Courts of the Maharajah of Alwar, Rajputana, the Maharajah of Jaipur, and a few more. Much more encouragement is needed.

Before considering the subjects which composed these paintings, we turn again to the "Ain-i-Akbari," where Abdul Fazl places on record some observations on painting, besides those quoted elsewhere expressing Akbar's dislike to those who hated painting: " Drawing the likeness of anything is called *taçwir*. His Majesty, from his earliest youth, has shown a great predilection for this art, and gives it every encouragement, as he looks upon it as a means both of study and amusement. Hence the art flourishes, and many painters have obtained great reputation. The works are weekly laid before His Majesty by the Darogahs and the clerks; he then confers rewards according to excellence of workmanship or increases the monthly salaries. Much progress was made in the commodities required by painters, and the correct prices of such articles were carefully ascertained. The mixture of colours has especially been improved. The pictures thus received a hitherto unknown finish. Most excellent painters are now to be found, and masterpieces, worthy of a *Bihzad*, may be placed at the side of the wonderful works of the European painters, who have obtained world-wide fame. The minuteness in detail, the general finish, the boldness of execution, etc., now observed in pictures is incomparable; even inanimate objects look as if they had life. More than a hundred painters have become famous masters of the art, whilst the number of those who approach perfection, or of those who are middling, is very large. This is especially true of the Hindus; their pictures surpass our conception of things. Few indeed in the whole world are found equal to them. . . . I have to notice that the observing of the figures of objects and the making of likenesses of them, which are often looked upon as an idle occupation, are, for a well-regulated mind, a source of wisdom and an antidote against the poison of ignorance. Bigoted followers of the letter of the law are hostile to the art of painting; but their eyes now see the truth." To Abdul Fazl Alami we make profound salaam;

on his head be peace! He was Akbar's great minister, and his chronicles confer on him unending fame.

The incidents which he so clearly recounts form many of the themes for the brush of the contemporary artist. He, in fact, painted in words what they did in colours, scenes from the life of the Court, military displays and hunting episodes, where, often, the Great Mogul in his youthful beauty was the central figure. Stories from history and romance, the many phases of nature study exhibiting the closest observation, and portraits which, though differing in technique from European miniatures, suffer not at all by comparison with them. In the list of the dynasties all the Mogul emperors are given, so we only note that original portraits of them are still in the possession of some of the Rajput princes, and that the most striking events in their lives as depicted by the old masters yet exist. Such was the exile of Humayun, who fled from Sher Shah in 1540, and took refuge with the Shah of Persia. On the flight over the sands of Sindh, near Tata at Umaskot, Akbar was born under an arka tree. That was an event on which the imagination of the painter could dwell. Another was the birth of Muza Sabim, 1569, Akbar's eldest son, who became the Emperor Jahangir. Then, again, the great *darbars* of the different emperors were worthy of the artist's best skill.



INDIAN ARMY ON THE MARCH.

The sufferings and punishments of this world and the next present nothing to attract: they are records of the imagination, similar to those of John Milton. Some people delight in analysing pictures of this genre, but we will turn to a few of the stories which sometimes are shown in most charming and delightful pictures. Here is one: Nala and Damayanti, having long heard each the other's praises, were inspired with love and a desire for its consummation. Then the gods of the Veda, the great lords who personified Fire, Water, Heaven and Death—Agni, Varuna, Indra and Yama—determined to attend the marriage-choice ceremony, and to take the form of Nala. As the five Nalas were exactly alike, the bride was puzzled, but when she remarked that "gods were for worship and men for marriage," the divinities taught her that they had no shadows, that they did not touch the earth, neither did they wink with the eye, so the marriage took place in due form; but Nala was a gambler, and his evil ways brought sufferings to them both. The Swayamvara, or marriage choice ceremony, had some of the features of the tournament, and in pictures of such incidents the bride sits in a dome-shaped palanquin, with emblems of love, pairs of parrots and butterflies near the fruitful banyan-tree. In some respects Yodhishthira's character in the "Mahabhârata" resembles that of Nala.

Another story tells how Rajah Indrayumna was a king whose saintliness was rewarded by a happy attainment of heaven, where, at length, it was asserted that his good deeds were forgotten on the earth. In company with two angels or spirits, he was allowed to return to see whether this was or was not true. They met, one after another, the oldest sage, an owl, a crane and a tortoise, all symbols of age. Only the tortoise could recall one fact: the king had dug the tank in which he lived. He knew him again. The angels brought him back to heaven once more. When you see a beautiful tank painted, with lotuses all around and the different characters listening to the story of the tortoise, you may think of this folk-tale, for folk-lore is the source from which many stories were drawn in India, in common with the rest of the world.

Amongst many representations of Vishnu none seems to have been more popular amongst the painters and their patrons than that where he is incarnated as Krishna, with his *sakti* Radha. He is often pictured dancing in the land of Vraj, with the *gopis*, or milkmaids.

We reproduce two moonlight scenes, from an illuminated tempera painting of the Rajput (Jaipur) school, late eighteenth century, where Sohni is playing his flute on a bank of the Yamuna River, whilst Mahinwal is disporting herself in the water, partly supported by an earthenware pot, a *kalasa*.

As a rule, single pictures are mounted and surrounded by designs of simple diapers, floral patterns, or charming arabesques. Indeed, the illuminated headings and ends of books and the page borders are often elaborately decorated with arabesque ornament in the Persian manner, enriched with gold and colours and sometimes with medallions in which are painted birds and beasts with much skill and artistic success. The complicated symbolism of the Hindu religions supplies the artist with a multitude of objects, which are embodied in schemes of decoration in wood, stone and metal as well as on paper.

There are the seven gems and the eight glorious emblems of Buddhism, the twenty-four Tirthankars, or Jain lords, with an emblem for each, the vehicles of the Brahman deities and their symbols and the variations of these to be found in different localities. It has been justly stated that mythology is the keystone to the art of the Brahmanical Hindu, and in the course of the several chapters the symbolical emblems, etc., of the gods are touched upon, and especially in those relating to the religions.

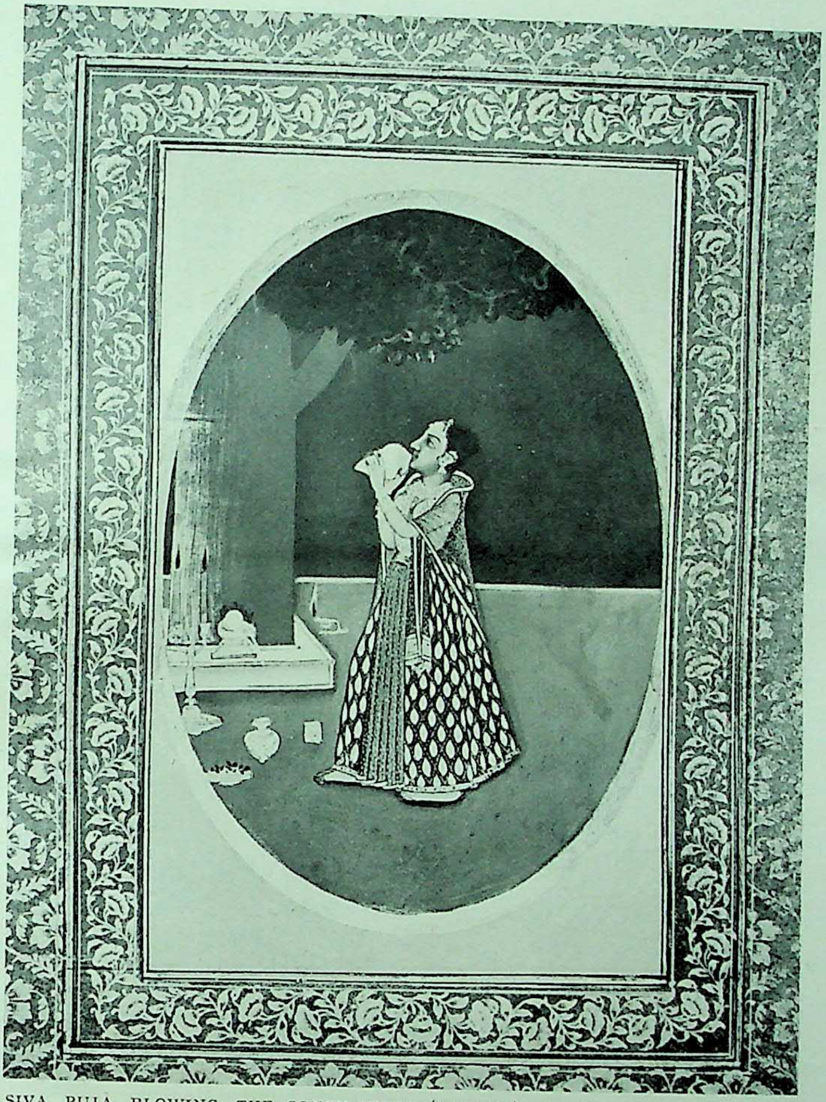
Now we will shortly consider the state of Indian painting since European influence has been introduced, which takes us back to Shah Jahan's reign, and to the advent of European artists, of whom Austin de Bordeaux, who designed the famous Peacock Throne, though not a painter, claims the first place. He appears, indeed, to have left no other name but his own, and, if all the work ascribed to him was really his, that name should rank high amongst the masters of the seventeenth century. In painting, only a few of the old Indian masters are known by their signatures on their works. In time, with closer comparison and analysis, we may have a list of those signatures, mostly upon paintings on paper, a few only are found on vellum; and as little by little the European influence crept in, so by degrees the splendid mastery of line, the exquisite delicacy of touch and the microscopic minutes of finish, have, except the last, disappeared. We have a period of ascension, when the earlier compositions were stiff, formal and somewhat crudely coloured. This gave place to the best period, in which graceful lines were allied to rich colouring, softened and harmonised. Next came the period of decadence and the reappearance of crudeness and stiffness, aggravated by the adoption of European ideas, as in the background of the landscapes and as in the ivory miniatures now made at Delhi; but the truth remains that the last century saw the passing away of old traditions of Mogul and Rajput painting.

No artists are left to carry on the work of the old masters of colour, harmony and line. The combination, in which one man drew the outlines, and another, or perhaps two, applied the colours and gold-wash, has been dissolved for ever. The skill that guided the squirrels'-hair brushes, that excelled in drawing with a brush of a single hair, in compositions of unsurpassed excellence, is now devoted to excessive minuteness of handling, in compositions of commonplace interest, the Delhi miniatures repeated *ad* *nauseam*, portraits of emperors, empresses, and the beauties of the Mogul Court, pictures of the Taj at Agra, and the Jami Masjid at Delhi, copies in colours of photographic portraits, niggling stippled work in which there is neither sound drawing, good colouring, nor any truth of effect. The best work of this kind at Delhi, Benares, Trichinopoly and elsewhere is but a feeble attempt to imitate, always to imitate the style of the old tempera illustrations, the illuminated paintings we have considered.

We read that "at Jaipur enormous quantities of brightly-coloured pictures of every grade of merit are produced throughout the State. Almost every noble has a painter in his retinue, and in the town of Jaipur there are several middlemen who deal solely in pictures. The best men naturally live in the capital, and the pride of these are employed by the prince, receiving retaining fees in the shape of salaries or lands, with the privilege of working for private parties, when not wanted in the palace. Jaipur frequently sends men to other States for special work, as, for example, a beautiful palace at Jodhpur was chiefly decorated by an artist from this State." Hindley, who wrote this, is one of the greatest authorities on Indian art. His next sentences reveal the exact feeling of the people: "Mythological subjects find very ready sale. The most advanced artists have taken to clothing the gods in European costume, with similar surroundings; thus Siva is shown sitting in a hall lighted by candles in glass shades; Krishna drives a phaeton which is filled by his friends and attendants." All of which is pitiful in view of what was done in India in the best period of the Mogul Empire. Will a *renaissance* ever appear?

As far as the national tendency in Indian art is to take its inspiration and technique from the best that India ever produced, and to go forward on those lines alone, so far is it to be highly commended. Hence one is glad to learn that " the subjects chosen by the Calcutta painters of to-day are taken from Indian history, romance and epic, and from the mythology, religious literature and legends, as well as from the life of the people round them." Mr. Coomaraswamy states as much, and adds: " Their significance lies in their distinctive Indianness. They are, however, by no means free from European and Japanese influence. The work is full of refinement and subtlety in colour, and of a love of all things Indian; but, contrasted with the Ajanta and Mughal and Rajput paintings, which have in part inspired it, it is frequently lacking in strength." The strength will come if the efforts are maintained in the right direction, but there are difficulties which need not be laboured, though not the least will be the constant religious difficulty, which, however is not confined to the orthodoxy of the East. In the West, from which the Orientals draw their doubts, dogmas and hide-bound tenets are sliding from the minds of men, who are straining to find an answer to the old question, " What is Truth ? " The same Indian writer, looking in the same direction, says: " Few observant people will deny that there are signs of an awakening in Europe. The times are great with the birth of some new thing. A spiritual renaissance may be at hand." We will not pursue the subject farther, deep though its interest is, far deeper than its application to Indian art.

The art of caligraphy is as closely allied to painting in the manuscripts of the East as it is in the West, but just yet the latter are far more in demand with book-collectors. At the Huth sale of November 1911 three fine copies of the Latin Vulgate realised in succession £5,800, £3,050 and £1,900. They were rare and beautiful *printed* books, the first being commonly known as the Mazarine Bible. Yet the finest illuminated manuscripts command equally high prices. One realised £3,500—it was an Apocalypse of the fifteenth century—at the same sale where a copy of



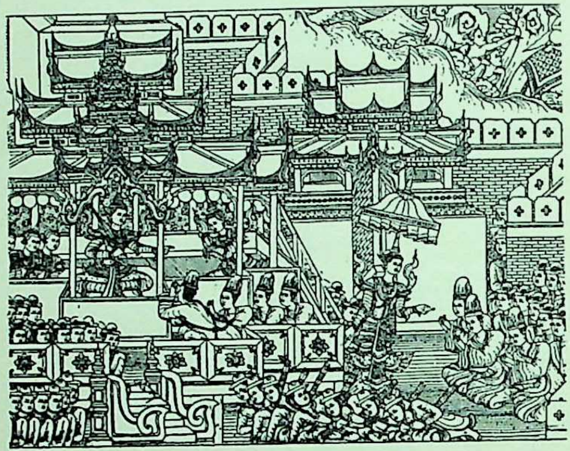
SIVA PUJA BLOWING THE CONCH-SHELL (SANKHA) TO DIRECT THE ATTENTION OF THE DEITY (SIVA) TO THE OFFERINGS DEPOSITED UNDER THE KADAMBA-TREE. RAJPUT (JAIPUR SCHOOL), C. 1800.

the philosophical poem—"Bhagavad-Gita"—in Sanskrit sold for £15. The description of this manuscript follows: "A manuscript on paper written on a narrow roll. It contains the 'Bhagavad-Gita' in duplicate, each parallel strip bearing a complete copy of the text. No date is given, but it appears to have been written about the middle of the eighteenth century. The roll measures fifteen inches long and three and a half inches wide, and has eighteen small painted and illuminated miniatures of Indian deities, heroes, etc., each measuring one inch square. It is preserved in a cylindrical silver box."

The fact is that we have not been impressed by this form of oriental art, and another difficulty is the copious mythology of Hinduism. It has been said that "the fertile imagination of the Hindu is always devising new myths and adding to the old ones or modifying them. The large number of incarnations and different forms required to suit the variation of the stories and the needs of local appearances of a deity, or the dreams and speculations of a pious Brahman or ascetic, afford the widest scope for the imaginative powers of the artist. Nevertheless, there are certain main legends and descriptions which are universally known and illustrated throughout India, though the treatment of them in sculpture, or in the form of pictures, is modified by the race, sect, caste and residence of both the artist and the priest who inspires him, as well as by the particular scriptures which are most popular at the time or in the place in which the work is done." At every Mohammedan Court not only were painters and poets employed, but much work was done by caligraphists, whose productions, at first plain but elegant penmanship, became even more beautiful when illuminated and decorated with paintings. Large sums of money were expended in procuring the finest specimens, such as the beautiful copy of Shaikh Sadi's Persian work "Gulistan," which was executed for, and under the direction of, the Maharajah of

Alwar living about eighty years ago, a predecessor of the present Maharajah, who is a minor, succeeding the late prince in 1892. It is stated that the artist-illuminator received at least fifty thousand rupees as salary whilst preparing and executing his task. The border of each page was beautifully done in gold, and no two pages were alike in design.

In recent years, Sir Purdon Clarke acquired for the Indian Museum several leaves of an exquisite "Shahnamah" full of the most elaborate and faultless detail; but the copy of the "Shah Jahan-namah," bought in Oudh for £1,200, which came afterwards into the possession of Queen Victoria, is said to be equally fine. Amongst the old Mohammedan families in Northern India these treasures are carefully preserved, coming now and again into the light of day, when the persuasive eloquence of the promoters of International and Empire Exhibitions charms them for a while from their retreats. If the Emperors Akbar, Jahangir and Shah Jahan devoted some of their busy days to the supervision of the production of paintings and manuscripts, their successor upon



THE BURMESE COURT, AFTER A NATIVE DRAWING.

the Mogul throne, Aurangzeb, was no less an ardent collector of the best specimens.

There are many other substances besides paper and vellum upon which painters employed their skill. Before me lie some thirty paintings on talc representing the trades and industries of the people ; but they have little to recommend them ; they are curious, nothing more. Dr. Bidie, speaking of the leather-paintings at Nossam, in Madras, says : " They are curious and sometimes quaint, but never possess much artistic merit." To much of the painting on wood similar remarks would apply ; the very best specimens sell for twenty rupees. The art is practised in Upper India ; but no further comment is necessary, for the manufactures of each town with which we have dealt concludes the chapter on that town.

CHAPTER XXVII

PLATE, GOLD AND SILVER

IN a land where most of the utensils for use and ornament in the household were made of metal, as a matter of course, the rich man used gold and silver. In the olden times the making of these precious wares was limited to those places where royalty abode or where the nobility were powerful. When the government was settled those who possessed wealth lavished it in display; hence the artificer melted the rupees and gold mohurs and fashioned them at the command of his employer into a variety of forms upon which he lavished his skill, executing marvels of ornament with the few simple tools at his service. Then, too, the jeweller, from silver coins or gold, worked in the verandah of the rich man's house until his genius had touched them with a magic wand and changed them into fair jewellery; gold and silver earrings, and round tires for hair-ornament, like the moon; armlets, bracelets, anklets and tinkling ornaments for the feet; finger-rings, nose-rings, necklaces and chains, with much beside to give joy to the ladies of the *zanana*, or *harim*, whose great delight was in their personal adornment.

Yet there was another reason which impelled the possessor of gold and silver to turn it into plate or into ornaments rather than to preserve it as coin. In turbulent times the precious vessels could be easily hidden, and just as easily transported from place to place when danger threatened. Hence massive solid articles of soft pure gold were preferred to flimsy ornaments made of the harder alloyed gold which allowed scope for superior workmanship. Ordinarily, even now, the Indian orders the goldsmith to make his gold or silver ornaments from the metals which he, himself, supplies, the wages of the artificer being paid for at an agreed rate. For mere show filigree-work was popular, and labour cost but little, the weight being the chief consideration. Time itself had no importance in the minds of the workers in the precious metals when their slight wage was assured without limit. They were thus able to exploit all the technical processes in their art, and the vessels grew under their hands with an elaboration of ornament in which traditional patterns were reproduced until they covered the whole of the available space where there was nothing blank. The western world has been so accustomed to regard extreme richness of decoration as an outward sign of the best Indian work that the native artificer, whose patience has never been exhausted, has devoted himself, in recent years, to the overcrowding of ornament, to the accentuating of this particular feature, which, in some eyes, is regarded as the weakness of the native style, in which there is little of simple beauty. The Indian craftsman has merged his national taste and feeling in the tide of European influence which demands from him nothing more than an infinity of labour.

The precious metals were largely used in decorative ornament upon objects which fall outside the definition of plate, i.e. household utensils. Such were the maces, or poles, four or five feet long, carried before great personages by *chuprassis*, or peons, some of whom bore smaller clubs, whilst others held the fly-whisks of peacocks' feathers or of the tails of the yak, set in silver, silver-gilt or gold-enamel handles. The pillars of the *shamianas*, the state canopies, were covered with plates of gold or silver, which were also applied to elephant-howdahs and trappings, state palkis or litters, saddlery, vehicles, doors and other objects which presented large surfaces for ornamentation. The love of ostentation was not confined to the laity, for many of the shrines of the temples were similarly decorated with the precious metals; but when invasions by the Moslems ended in the subjugation of nearly the whole of India the temple treasures were buried or carried away. As early as A.D. 711, when the Arab leader, Cassim, captured the fort of Alor, we are told that "the town was likewise taken, and a rich booty obtained." Such remarks would apply to succeeding invaders until they brought peace into a land subdued. Probably in remote districts some old treasures are preserved by the Brahmans of the great idol temples, but these have yet to be brought to public notice.

The Hindu scriptures, the Vedas, mention gold cups, and the famous epics the "Ramayana" and "Mahabhârata," show clearly that at the time when they were written or collected by Vyasa, who compiled the Vedas also during the fourteenth century before the Christian era, the use of gold was general amongst the great princes. At the birth of Buddha, soon after the seven gifts had been conferred upon the babe other presents were offered, as related in "The Light of Asia":

> "Moreover, from afar came merchant-men
> Bringing, on tidings of this birth, rich gifts
> In golden trays: goat-shawls, and nard, and jade."

It was a custom in the East for such presents to be made on large golden trays. It is quite possible that many really ancient pieces of gold and silver are awaiting excavation. Bernier gives a reason which appears to favour this view. He writes: "When wealth is acquired, as must sometimes be the case, the possessor, so far from living with increased comfort and assuming an air of independence, studies the means by which he may appear indigent. . . . In the meantime his gold and silver remain buried at a great depth in the ground; agreeable to the general practice among the peasantry, artisans and merchants, whether *Mahometans* or *Gentiles* (Hindus), but especially among the latter, who possess almost exclusively the trade and wealth of the country, and who believe that the money concealed during life will prove beneficial to them after death." One other consideration presents itself. When the enemy, the destroyer of the Hindu faith, the idol-breaker and plunderer, was approaching a doomed city where the ritual of Brahmanism had long held sway in the temples, would it not be reasonable to expect that its devotees, forewarned as to their own fate, would hide the temple treasures? Comparatively few excavations of the old ruined Buddhist and Hindu temples have been made, yet it was in one of these that a remarkable specimen of ancient gold plate was unearthed, a casket of uncommon interest, the oldest example known.

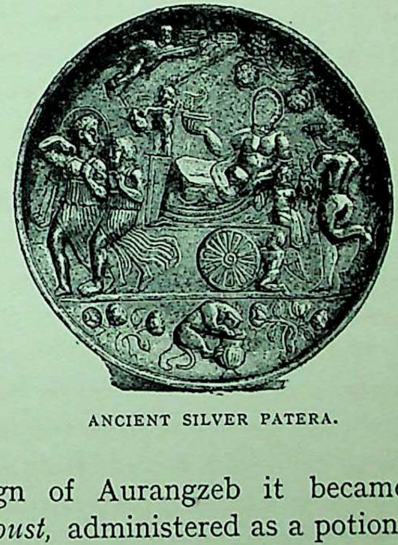
Sir George Birdwood, to whose handbook, "The Industrial Arts of India," the writer of this owes much, describes the casket, which is assigned to a date about 50 B.C.: "The upper and lower rims of the casket are studded with Balas (spinel) rubies, in alternation with a raised device resembling the *sri-vatsa*, or curl on the breast of figures of Vishnu and Krishna; and between these jewelled lines the whole circumference of the casket is divided into eight niches, enshrining four figures represented twice over. The niches are formed by a series of flat pilasters supporting finely turned arches, circular below and peaked above, between which are figures of cranes with outstretched wings. The whole is executed in the finest style of beaten (*repoussé*) goldsmith's work. Like all the Buddhistic remains found in the Panjab and Afghanistan it is strikingly Byzantine in its general character, and the storks or cranes with outstretched wings in the spaces between the arches in which the apostle-like figures are niched recall at once the figures of angels carved in the spaces between the arches in Christian churches." Then he proceeds to discuss whether Greek or Byzantine models supplied the material for the native artificer to imitate. It is needless to enter into this, but, before considering other examples, Robertson's opinion regarding Indian gold, written in 1791, will again direct attention to scientific exploration. He says: "India, from the age of Pliny to the present time, has been always considered and execrated as a gulf which swallows up the wealth of every other country, that flows incessantly towards it, and from which it never returns." Allowing for all the fierce invasions and the sacking and destruction of Hindu shrines and temples, and for compulsory tribute paid to conquering nations, it appears tolerably certain that many treasures are buried deep down in the earth. True, in Southern India, which was comparatively little influenced by the long period of Mogul rule over the rest of the country, nothing in ancient gold plate has apparently survived. Considering that the art found there, with the exception of weaving, is purely Dravidian, pertaining to the ancient territory of Dravida, in the south country, specimens of old gold and silver plate would have a rare interest.

BUDDHISTIC RELIC CASKET.
GOLD.

The history of the silver patera, another old piece of plate, which now belongs to the India Office, shows that it had been an heirloom in the family of the Mirs of Badakshan, who claim descent from Alexander the Great. When they were conquered by Mir Morad Bey, and were in need, they sold it to Almaram, one of his high officers, from whom it was acquired by Dr. Lord, who presented it to the India Museum. The design represents a procession of

Dionysos, or Bacchus, the god of wine. Drawn in a car by two harnessed women, the god sits with a drinking-cup in his extended right hand, whilst his left arm rests upon a girl's shoulder. Winged figures attend him, one, Eros, holding a jug, or wine-pot, another flying, a third pushing the wheel of the car, which is followed by the dancing Heracles with club and panther-skin. The remaining ornament is executed in a rude conventional style. Here there can be no doubt of Greek influence, but in nothing does it resemble the work of the finest period of the art of that country. Rather it shows the decadent stage of a transition resulting from the rise of Rome. Nothing in it is fine; it is an early example of ornament by encrustation, whose one claim to some appreciation is that it is old. The heads of the two gods are missing.

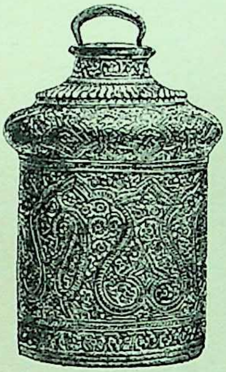
A striking illustration of what has been said regarding the burying of treasure occurred in Gwalior, the capital of the Maharajah of Sindhia, where nearly 32,000,000 obsolete silver coins were found buried in pits and wells in the palace! In the fifteenth century the greatest of the Tomas princes of Gwalior, Man Sindh, died after constructing a palace which was the noblest specimen of Hindu architecture in North India. The city itself, one of the strongest fortresses in that district, suffered siege and assault. During the reign of Aurangzeb it became the state prison, where *poust,* administered as a potion, removed those princes and nobles whose heads the monarch felt it to be inconvenient to cut off. In 1858, it



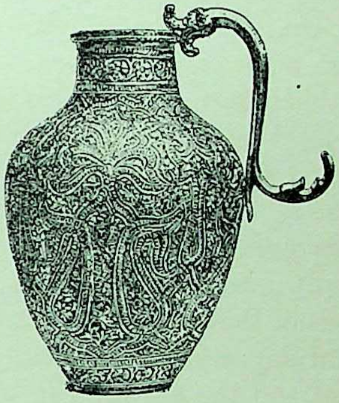
ANCIENT SILVER PATERA.

was captured for the fourth time by the British, who were finally withdrawn in 1886, after holding it at intervals extending over a hundred years. These incidents are cited to show that, even in that distracted city, where art had but little opportunity in the days of strife, immense sums were found hidden, enough to encourage further investigation elsewhere. The present Maharajah, the great leader of all the native Hindu States, by his pre-eminence could give guidance in this matter which affects ancient Indian art, of which we have seen only passing and imperfect glimpses. Mogul emperors have left names associated with the best of the beautiful objects which have reached our days, yet is it not highly probable that the Hindu peoples, whose artificers displayed consummate skill in stone work, had men working in gold and silver with equal skill for the princes of their own faith, to whom they rendered such admirable service in sculpture and architecture ?

This digression is provoked by the comparative absence of really fine old pieces of plate illustrative of the best periods of the art of the goldsmith in India. Most of the present-day workers in both of the precious metals in Bengal and the Panjab can imitate any form or pattern which is specially ordered, and the latter district preserves its traditional repute for excellent work. Sir George Birdwood says : " The best known is the parcel gilt work of Kashmir, which is almost confined to the production of the water-vessels, or *sarais*, copied from the clay goblets in use through the northern parts of the Panjab. Their elegant forms and delicate tracery, graven through the gilding to the dead white silver below, which softens the lustre of the gold to a pearly radiance, gives a most charming effect to this refined and graceful work. It is an art said to be imported by the Mongols, but influenced by the natural superiority of the people of the Kashmir Valley, over all other Orientals in elaborating decorative details of good design, whether in metal work, hammered and cut, or enamelling, or weaving. Cups are also made in this work, and trays of a very pretty four-cornered pattern, the corners being shaped like the Mohammedan arch. . . . Trees of solid gold and silver, representing the mango or any other tree, and of all sizes, are common decorations in Hindu houses . . . Ruddy gold in used in India only in Kashmir, and outside India proper, in Burma. All over India elsewhere gold is stained deep yellow, except in Sindh, where the goldsmiths and jewellers sometimes give it a singular and highly artistic tinge of olive-brown."



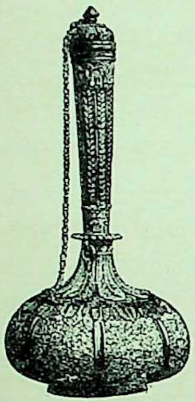
CHASED GOLD VESSEL.
KASHMIR.



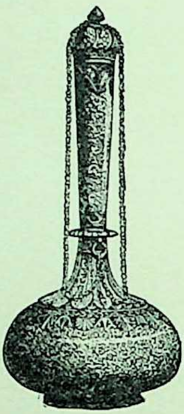
CHASED PARCEL GILT JUG.
KASHMIR.

The Kashmir patterns consist largely of small sprigs of leaves hammered out in relief covering the whole of the vessel, and the shawl cone is often introduced into the designs. Sometimes the ground is silver and the rest parcel gilt. The *sarais* in silver are also made at Lucknow, which was once famous for its mixed work in gold and silver, but, owing to the annexation of the kingdom of Oudh of which Lucknow is the chief town, and to the abolition of the native Court, their production has steadily declined in conjunction with that of plates, goblets, cups and other articles of luxury.

In Bombay the plate of Kach and Gujerat was famous, though Mr. B. Powell says that the silver vessels are rude and wanting in finish, that in rich men's houses they are the ugliest things imaginable, and that nothing more is wanted than pure silver, dull, white and heavy. These views are not in accord with those of other authorities, who praise the *repoussé* work of Kach, Poona, Baroda, Ahmadabad, Ahmadnagar and Bombay, assigning the first place especially to the productions of Kach. We need only remark further that the art spread even to remote parts of the country, and generally it presented a characteristic feature in elaborate floreated designs in bold relief. Nothing could be more distinct from this than the embossed silver work of Burma. Generally, the raised work is produced by hammering the metal into the desired form, then, after filling the interior with a more or less yielding composition largely made of lac, the embossing is produced by punching on the exterior. In certain effects punching from the interior was employed as well as punching right through the metal to produce very effective open-work designs.



CHASED PARCEL GILT SARAI. LUCKNOW.



CHASED PARCEL GILT SARAI. LUCKNOW.

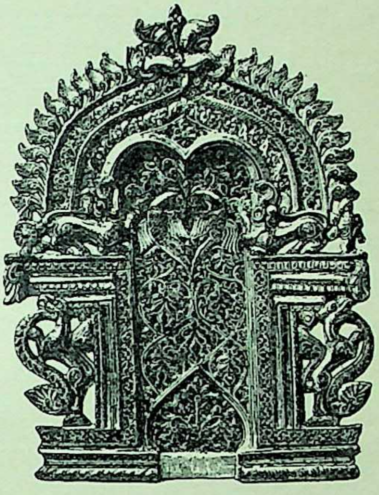
Rajputana had many native courts where great encouragement was given to the makers of gold and silver plate, and some of the Maharajahs still patronise these arts by the employment in their service of native workers.

At Jaipur massive and graceful articles are made with less elaboration in their surface ornament than usual. Jaipur enamel, the beautiful ruby on gold, stands amongst the treasures of old India, but, whether such costly articles were made there seems doubtful. Recently I saw and handled a *hukka* in gold and enamel, valued at a thousand pounds. It was the property of Mr. Imre Schwaiger, who is so well known as an eminent dealer. He and another expert who discussed the question were inclined to the opinion that such work was done in the Imperial workshops at Delhi in the time of the Great Moguls, and Bernier's account of these workshops there would tend to confirm the opinion they expressed. Probably much of the older work had the same origin but the later work is well finished and the designs beautifully executed. The Maharajah Sri Vikrama Deo Gani of Jaipur ordered large articles such as thrones and staves of canopies, etc., to be made in the precious metals, and at the London Exhibition of the Festival of Empire in 1911 were a sugar-basin and cream-jug, with the surfaces engraved with figures of animals in which the natural fur was beautifully represented. This engraving was the work of an artist, Nand Kishor, who came from Alwar. At the same time and place, a small silver flamingo from Jaipur presented the bird in a graceful and natural form strongly in contrast with the grotesque figures and birds from Madura. Alwar is the home of the Maharajah of that name, another prince who employs many artificers in the making of *hukkas*, betel-boxes, and many other articles, not only in silver, but in gold. Still another may be mentioned as the patron of these arts : the Chief of the State of Bikanir. The Maharajah, though remote from the great railways and roads of busy commerce, has gathered together many of the descendants of those who left their homes in the times of the Mogul oppression and Mahratta pillage, bringing their wealth with them. At Bikanir, silver work in embossed floral designs, and in *niello,* in which the black outlines of the engraved design contrasts with the silver ground, are both practised with much success upon drinking-vessels, salvers and the like. Silver, too, is employed in image-making, and in a multitude of articles where a display of wealth is required ; shrines of temples, trappings of elephants and horses, *chobs* or maces for the peons to carry before their masters, amongst others.

Very similar work is done at Gwalior, Indor, and various places besides in Central India ; indeed, the objects made at Gwalior and Rampura in Indor, have acquired a good reputation, which must be pleasing to their Maharajahs. In design and execution much of the plate is excellent, and Rampura is especially noted for its silver *repoussé* ornamented with gold. The parcel gilt silver from Dhar, in this province, is like that made in these and other parts, but it produces a special water-sprinkler, very ingenious, in the form of a bird.

Birdwood mentions, among the presents given to the Prince of Wales in 1875, when he was in India, a shrine-screen of hammered silver, which he describes as a wonderful example of manipulative art. We shall refer to these presents again when we come to the Mysore art. Throughout the Madras province are towns where gold and silver wares are made—Dindigul, Palai, Tanjur, Cochin, for instance. The Maharajah of Cochin sent to the Colonial and Indian Exhibition, in 1886, a betel-box with fluted and embossed ornament, a shallow silver bowl with fluted sides and chased centre, a card-case, a scent casket and a bouquet of filigree work. Silver filigree is an important branch of ornamental work, which, in its turn, will receive attention.

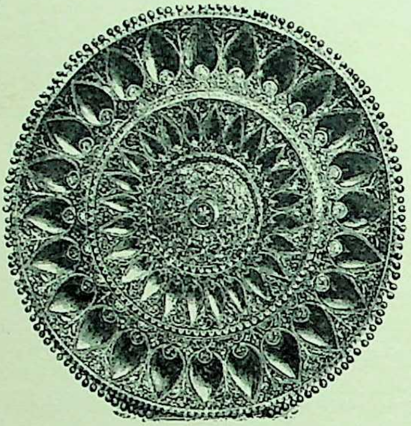
The pierced and *repoussé* silver shrine which has been mentioned is a remarkable example from Madura, Madras. It is old, and has a design which leaves little to be desired. Nothing in it directly suggests a connection with Hinduism, the animals and birds being conventionally treated amidst a wealth of tracery which covers the whole of the surface, except the middle part of the base, where the image of the god is placed. Here is a triumph of silver *repoussé* art. I have examined a marvellous shrine in gold in which the work was even more intricate and difficult. From a flat plate of gold a design was evolved in which open-work effectively introduced, formed an astonishing contrast to the figures of gods in high relief standing above the other ornament. If, as we are told, everywhere in Madras, gold and silver and indeed all the metals are superbly wrought, then this shrine must be a masterpiece. I can recall nothing equal to it that is in the class of Indian *repoussé* work.



PIERCED AND REPOUSSÉ SILVER SHRINE. MADURA.

Filigree work in silver is made at Katak, which we are informed is improperly written in English as Cuttack, and wrongly accented on the last syllable. The silver, after being purified, is alloyed with one part of lead to sixteen parts of silver, and the liquid metal is run off into moulds of bar or stick form. The plates resulting from beating these sticks are drawn into wire. This wire is carefully arranged, piece by piece, on a sheet of mica, to which the whole is cemented and held firm. The different parts are united as required by soldering. The last process is that of cleaning and polishing. Much of the filigree is used in the making of jewellery, ornaments for the neck, ear, arm, etc , but it is also applied to caskets, salvers and sprinklers, trays and bouquet-holders, and sometimes, too, it is employed in *cloisonné* enamel work in which the wire forms the walls to contain the enamel, as we shall see when that subject is before us.

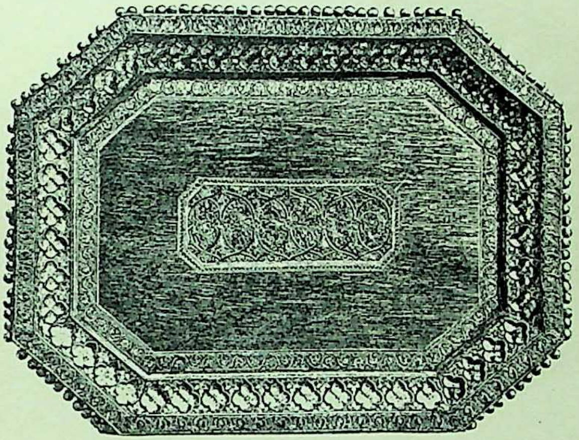
Katak has for many years been famous for its filigree work in silver and in gold, but the art is not confined to that city. Dacca, Trichinopoly, Rangoon and Jhansi also make it. Formerly a superior kind of filigree-work, called *mandila*, was produced at Dacca, where the process employed is the same as at Katak, though the present style of design was only introduced some seventy years ago. In Burma gold filigree is much used for personal ornament, necklaces, chains, ear-plugs, hairpins and bracelets and jewellery of other kinds which do not come into this section except as goldsmiths' and silversmiths' work.



GOLD DISH. MYSORE.

Returning to plate, we can next notice some other presents made to the Prince of Wales, gold dishes from Mysore, where the ruling chief, the Maharajah, succeeded to the *gadi*, in 1884, and where the success of the gold-mining of Kolar is perhaps due as much to his wise and liberal laws which regulated it as to the richness of the district in the precious metal. The illustration of the beautiful tray gives a good instance of decoration, which is elaborately applied, it is true, to the rim and border, but, in the bottom, the part left plain enhances the effect of the elegantly designed central panel and improves the whole scheme. The second tray, and in a less degree the section of the third, illustrate what has been said with regard to the general fault, the overcrowding of ornament in Indian metal work. But the Mysore artificers do display some originality in their forms, in the trays, scent-holders, sprinklers, betel-boxes, water-goblets, etc., as well as a decided delicacy and cleverness in executing the decoration in the methods already described. Silver is the metal in ordinary demand, and much of it is attracting the collector.

The silver work of Burma is also hammered, embossed, chased and carved after a fashion, which has rendered its wares characteristic. It remains Burmese work, even if the shape of the object be European as the main demand for it is European. The natives use betel-boxes and lime-boxes, small and simple in shape, though some large round boxes without legs or cover are in some demand. For the rich and for the palace at Mandalay more intricate forms with elaborate decoration are supplied in which the background may be cut into open tracery and a burnished lining placed within. Many silversmiths in this country are proficient in *niello* work, not a black outline on a white ground, but a silver outlined design on a black ground. This ground is a black enamel made of two



GOLD TRAY. MYSORE.

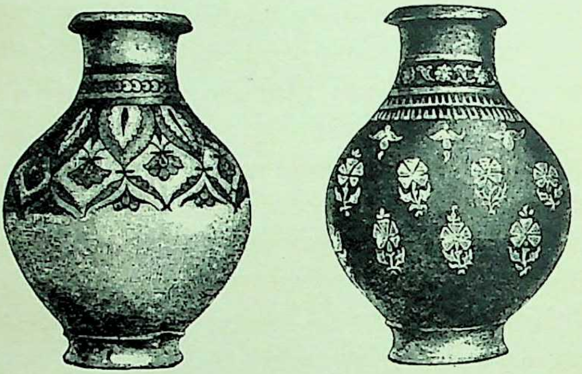
parts of lead, one of silver, and one of copper. These are melted and sulphur is added. The design drawn and engraved on the object is left alone, whilst the surrounding parts are punched in and the edges cut with a fine chisel. Into the hollows thus made the enamel, finely powdered and mixed with borax, is introduced, and then the whole is fired under an iron cage in a fierce charcoal fire. After this process is completed the surface is rubbed smooth until the silver lines appear, and then these lines are burnished. This work is much in demand.

CHAPTER XXVIII

POTTERY

THE pottery of India is in continuous demand; most of it is utterly insignificant and worthless, as we might expect where pots and pans—the simple unglazed wares, made in every Hindu village—are once used, then thrown away. The Hindus have a religious prejudice against using an earthen vessel twice, hence the universal and constant demand for common pottery. Earthenware idols daubed with paint are treated in the same way: gods for a day, then thrown away. Hence, though the *kumhar's* caste is very lowly, his office is hereditary and his services indispensable, as they have been since the time of Manu, the mythical sage who is said to have sprung from the self-existing god Brahma. To this philosopher, teacher and law-giver is ascribed the code of laws, known as the Manavas, which is still the highest authority in Indian law-courts. Its date is uncertain, but its present metrical form is post-Buddhistic. On the ancient temple sculptures and in the paintings of the rock-cut temple of Ajanta the forms produced are those of the present-day potter. The *khalasa*, or water-jug, and the *amriti*, or nectar-bottle, are both represented; the ages have not altered them. Three thousand years have come and gone, and the potter has done his share in providing the means by which man could cook and eat his food in unglazed vessels, working on the same kind of clay, thrown on the same kind of wheel, burning in the same kind of primitive oven.

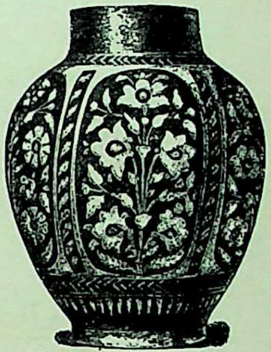
The process, even when the ware is glazed, is very simple. A mixture of clay and fine sand is worked with water until it becomes of the consistency required. Then a suitable lump is moulded by the hand into a rough ball, or cylinder-shape, and thrown upon the centre of a wooden wheel revolving horizontally, where it is fashioned by the potter's hand. Then, being removed from the wheel, the pots are left to dry, so that they can be handled with facility when they receive the glaze, which is a mixture of galena and rice-water. Afterwards they are placed in the kiln and burned for three days. The kilns vary much in size; usually they are of masonry and from twenty feet long by twelve feet broad, and about ten feet high in the centre. Many of the pots crack and break in the kiln owing to defects in the making or in the firing. There may be variations from the process as described, but they are not of importance.



GLAZED POTTERY. SINDH.

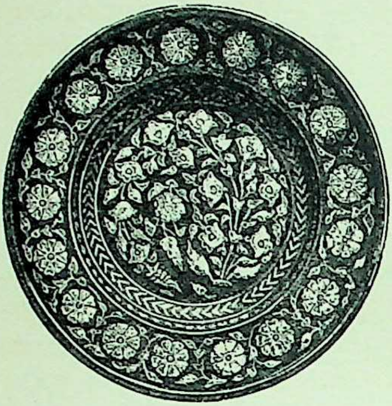
The glazed pottery of Sindh and of the Panjab is in a higher class; the shapes retain the old forms, and the decoration appears to be derived from Persian art. The coloured glazes are attributed to the time when Genghis, or Chengiz Khan, about 1212, invaded China, and opened up a way for the introduction of new industrial arts in that country on the one hand, whilst the arts of China were revealed to the neighbouring peoples. The art of enamelling was first practised there at this time, and probably a little later the glazed pottery of India made its first appearance.

The great Genghis Khan changed the whole face of Asia. Originally he was a petty chief among the Moguls, then, having subdued the three nations of Tartary, and recruited his bands with the hordes of the conquered, he swept like a desolating torrent through the Mohammedan countries. Altamsh, who was the ruling sovereign in India, succeeded in shielding most of his territories from the Khan's myriads by his diplomatic conduct, yet he could not protect the refractory Moslem governor of Sindh and Multan. It is related that ten thousand prisoners captured in Sindh were massacred because provisions were scarce in the camp. And what a striking coincidence! Sindh and Multan are famous for their glazed pottery, which will be described presently. Here we may note that the Court of the great Khans held at Karakorum in Mongolia was resorted to by political envoys, religious missionaries, and merchants and adventurers from all parts of the western world. These were the means by which art was transported and interchanged; not only did the pottery of India benefit, but also that of Europe which, at this time, was in a state which can only be described as primitive. Persia had inherited the ancient traditions of Babylon and Nineveh, and the making of glazed tiles occupied them from remote times. They had been used in Babylon for covering walls, roofs, and pavements, and in India they were adopted and manufactured with considerable success. Sir George Birdwood



GLAZED POTTERY. SINDH.

says the glazed pottery of the Panjab and Sindh were directly influenced by the traditions mentioned. Here we have tried to show how. Now we will turn to some of the wares made in India, taking Sindh and Multan first.

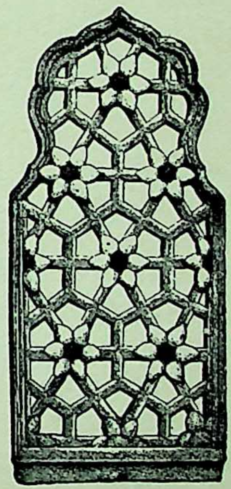


GLAZED POTTERY. SINDH.

Sindh has a great reputation for its beautiful glazed pottery. Here is Mr. Drury Fortnum's opinion on it: "The turquoise blue painted on a paste beneath a glaze, which might have been unearthed in Egypt or Phœnicia—a small bottle painted in blue or white—is of the same blood and bone as the ancient wares of Thebes. The tiles are very important. They are in general character similar to, although not so carefully made, as the oriental tiles known as Persian, which adorn the old mosques of Egypt, Syria, Turkey, and Persia. The colours used upon them are rich copper green, a golden brown, and dark and turquoise blue. As in their silk and woollen fabrics, their metal work and other manufactures, an inherent feeling for, and a power of producing harmony in the distribution of colour and in surface decoration, exists among the orientals." Very beautiful specimens were exhibited in Glasgow in 1888, good in design and effective in colouring, ranging from a light golden yellow to a dark rich brown. The rich blue on a white ground was also much appreciated. The blight, which has attacked so many of the art industries of India, has attacked the Sindh pottery, which, at present, is not much in demand; the manufacture is said to have undergone a certain deterioration. Efforts have been made in Bombay to produce pottery like that made at Sindh with some success. A new feature is the introduction of decorative designs from the Ajanta caves.

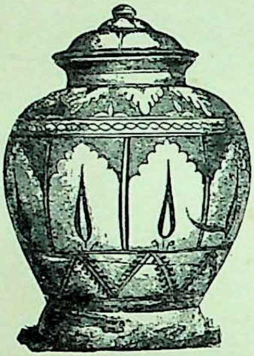
Multan glazed pottery resembles faience, having a body which is not white, but reddish or yellowish, covered with a white enamel in which flint enters largely, upon which the decoration is painted in dark blue and turquoise. Some pieces shown in the Colonial and Indian Exhibition, in 1886, were excellent specimens of this ware, being decorated in what may be termed classical, conventional patterns of graceful curves and floriated ornament, very much like the Persian designs we have mentioned. The usual method is to apply the enamel coating and the painting directly to the raw ware and complete the manufacture by one firing. Similar specimens were exhibited from Delhi. Other cities make the same style of pottery, using the blue derived from cobalt as one colour, and the turquoise, from copper, as the other, and at other places variations are practised. Rampur produces two shades of green.

At Delhi, in addition to the pottery, there is a manufacture of porcelain, of which the best variety is vitreous and semi-transparent. It is what we should term soft paste, but, though it closely resembles old Persian ware, its constitution and manufacture are decidedly uncommon. The body or paste is a powdered feldspar, held together for the purposes of working with a gum or mucilage, so that it cannot be thrown on the wheel; it must be moulded, as the paste is inelastic when compared with clay. This does not at all agree with soft paste as usually understood. Feld-



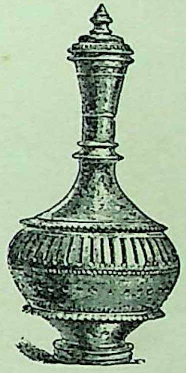
GLAZED POTTERY. SINDH.

spar is a mineral consisting of aluminium silicate, with potassium, sodium calcium or barium, not like Kaolin, or china-clay, which is used in the making of hard paste porcelain in conjunction with petuntze, or china-rock. Soft paste porcelain, as a rule, is an artificial combination, a glassy porcelain, made from various materials formed into a mass by the action of fire. The compound which is known as frit takes the place of the natural rock. The unusual nature of the Delhi product makes the *sarais*, *lotas*, etc., worthy of the collector's notice. The coarser variety of this powdered feldspar is manufactured into commoner wares, which resemble in their texture the tiles used in the mosques, especially on the exterior decoration, where yellow and blue, green and other tints glisten in the sunshine, domes and minarets, "a fairy apparition of inexpressible grace and the most enchanting splendour." The Panjab potters have not yet succeeded in securing good yellows and reds; the blues are highly praised. At Peshawur a common reddish yellow earthenware body or paste is covered with a soft lead glaze. Scarcely anywhere else in the country is such rough faience lead-glazed. The pottery produced at Lahore consists of *martbans* or sweetmeat jars, *chilam*, or smoking-bowls, cups, etc., in glazed ware; and Jallandar, also in the Panjab, has a factory which makes excellent coloured and enamelled tiles, whilst unglazed pottery is commonly made in the province, perhaps the most characteristic production being the thin paper-like *kagazi* ware of Gujranwala.



GLAZED POTTERY IN WHITE AND BLUE. DELHI.

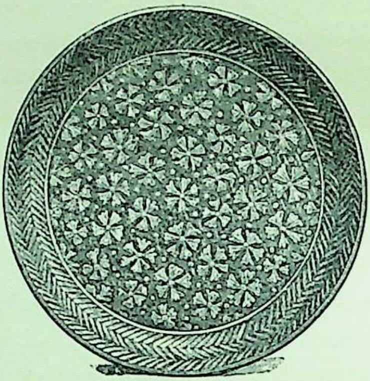
Jaipur, in Rajputana, has, in recent years, acquired a reputation for work which is like that of Delhi. The colours mainly applied are blue, as usual, from oxide of cobalt, and green from oxide of copper. Some of this pottery is semi-transparent, and most of it is painted with the conventional arabesque designs, though figures of animals are, now and then, introduced. The unglazed pottery manufactured at Bassi in this district is black or red in colour, thin and well polished and popular, especially the *hukkas* and other vessels and the plates.



GLAZED PIERCED POTTERY, MADURA. MADRAS.

In Southern India the chief output is red earthenware or terra cotta, decorated, but not very frequently, with scratched or etched ornament of a simple character. In the ancient cairns and cromlechs similar finds to those made in Europe have revealed much that these vessels of antiquity have in common. Amongst the large pieces—globular, pear-shaped, etc.—are found those with feet, and with incised lines and patterns; amongst the small cup-like vessels are those blackened in the interior, as if with a lacquer or varnish. The received opinion on the common mode of securing a simple black colour is that the kiln containing the ware was slowly fired and shut up, so that much smoke was caused which combined with the clay, producing shades of black according to the slowness of the baking and the density of the smoke. In Madras, at Karigeri, a white kind of clay yields a very porous and white ware which is made into a variety of shapes, and receives a green glaze. Here too are attempted imitations of Delft ware as well as other early pottery from Europe. Evidently more care than usual is bestowed upon the preliminary process, for, after the clay is thoroughly prepared and thrown upon the wheel it is dried for ten days in the shade and two in the sun. Then it is fired for twelve hours in a close oven. It appears that the native manufacturers attach great importance to the wood, or other fuel used in the baking, but we may question whether this is of any consequence ; it is the heat that matters. In all probability any of our leading potters could surpass the best manufacture of India as far as the ware and the colours are concerned, though, in the actual feeling shown by the decoration, the native artist would perhaps excel.

If he is a master his designs would be executed with unfailing accuracy and with the aptitude resulting from practice ; but, if not, then the pattern would be pricked out on paper, and the drawing thus done pounced by powder on the vessel, thus giving a dotted outline to the worker upon which his colours could be applied. There is nothing novel in this last method of decoration ; *poncifs* have been familiar to European potters for generations. Many of the processes in pottery as well as the instruments necessary for making it are common to all nations, and all alike, who now are civilised, have passed through the usual stages of progress, beginning with sun-dried bricks, then following with burned bricks, tiles, architectural ornaments, kitchen pots and pans, sacrificial vases and dishes and like vessels for funerals.



GLAZED POTTERY, SINDH.

My task is nearly completed, and *ab amicis honesta petamus.* Regarding the relations between the Indian Empire and Great Britain a few words must suffice. We have seen that the native art is decadent and some suggestions have been made for its recovery. When collectors are as eager to gather the best productions of that country as they are to buy fine old china, pottery, pictures, and those other treasures dear to their hearts, a renaissance may develop which would mean a welcome revival, one earnestly to be desired.

The qualities and situation of the natives, at their best a grave, proud and martial people, are little known to the British public. To say that they are deficient in any essential feature of civilisation is an assertion seldom made by those who, living among them, have enjoyed more than a superficial knowledge of their character and conduct. Sir Edwin Arnold and Bishop Heber bear eloquent testimony that their manners are as pleasing and courteous as those in corresponding positions in life amongst ourselves. We misunderstand them, and they are in a similar condition: they do not apprehend and appreciate the honesty of our intentions towards them, so our relations are strained instead of being mutually helpful. But the continued expression of our good-will, by deeds as well as words, must eventually improve the situation. Ignorance is the mother of suspicion.

Such functions as the Coronation Darbars of 1903 and 1912 and the recent visit of the Prince of Wales mark epochs in Indian history. King Edward's message, read by the Duke of Connaught, contained these words: "To all my feudatories and subjects through India I renew the assurance of my regard for their liberties, of my respect for their dignities and rights, of my interest in their advancement and of my devotion to their welfare which are the supreme aim and object of my rule."

CHAPTER XXIX

INDO-MOHAMMEDAN DYNASTIES, FROM A.D. 1001 TO 1760

As a desire has been expressed for a concise outline, or a skeleton series of dates in the history of India, the following table is appended.

Mohammedan Conquerors and Rulers of Hindustan

House or Dynasty.	Name or Title.	Date.	Capital.	Successor.	Death or Deposition.
House of Ghazni Subuktugeen dynasty.	Mahmud	1001	Ghazni	Son	Natural death, 1030.
	Mohammed	1030	Ditto	Brother	Deposed and blinded.
	Masaud	1030	Ditto	Nephew	Deposed and murdered.
	Ahmad	1040	Ditto	Son	Murdered.
	Modood	1041	Ditto	Brother	Natural death.
	Abul Husan	1049	Ditto	Uncle	Deposed.
	Abul Raschid	1051	Ditto	No relative	Murdered.
	Toghral	1052	Ditto	Prince of the blood	Assassinated.
	Farokshad	1052	Ditto	Brother	Assassinated.
	Ibrahim	1058	Ditto	Son	Natural death.
	Masaud II.	1089	Do. and Lahore	Son	Natural death.
	Arslan	1114	Ditto	Brother	Murdered.
	Behram	1118	Ditto	Son	Natural death.
	Khosru	1160	Ditto	Son	Natural death.
	Khosru Malik	1167	Ditto	Conqueror	Imprisoned and murdered.
Ghor dynasty	Shahab-ud-din	1186	Ditto	His slave and general	Assassinated.
Slave Kings.	Kutab-ud-din	1206	Ghor, Ghazni and Delhi	Son	Natural death.
	Aram	1210		Brother-in-law	Natural death.
	Altamsh	1211	Delhi	Son	Natural death.
	Ruku-ud-din	1236	Ditto	Sister	Deposed after 7 mths. reign.
	Razia (Sultana)	1236	Ditto	Brother	Imprisoned and murdered.
	Behram (*Moiz-ud-din*) . . .	1239	Ditto	Son of Ruku	Imprisoned and murdered.
	Masaud (*Ala-ud-din*) . . .	1241	Ditto	Grandson of Altamsh	Imprisoned and murdered.
	Mahmud (*Nasir-ud-din*) . . .	1246	Ditto	His Vizier	Natural death.
	Bulbun, or Balin	1266	Ditto	Son of Bakhara	Natural death.
	Kei Kobad	1286	Ditto	A Khilji Chief	Assassinated.
House of Khiljii.	Jelal-ud-din	1288	Ditto	Nephew	Assassinated.
	Ala-ud-din	1295	Ditto	Son	Poisoned.
	Mobarik	1317	Ditto	Vizier	Murdered.

House of Tughlak.	Gheias-ud-din	1321	Ditto	Son	Killed, supposed by his son.
	Mohammed Adil	1325	Deogir, or Daulatabad	Nephew	Natural death.
	Firuz	1351	Delhi	Grandson	Natural death.
	Gheias-ud-din	1388	Ditto	Ditto of Firuz	Deposed and murdered.
	Abubekir	1389	Ditto	Son of Firuz	Deposed.
	Nasir-ud-din	1390	Ditto	Son	Natural death.
	Humayun	1390	Ditto	Brother, a Minor	Natural death.
	Mahmud Tughlak	1394	Ditto	No relative	Driven from Delhi by Timur.
Lodi.	Doulat Khan Lodi	1412	Ditto	No relative	Expelled.
The Seyeds, or Seids.	Seyed Khizer Khan	1414	Ditto	Eldest son	Natural death.
	Moiz-ud-din, or Seyed Mobarik	1421	Ditto	Son	Murdered in a mosque.
	Seyed Mohammed	1436	Ditto	Son	Natural death.
	Seyed Al-ud-din	1444	Ditto	Conqueror	Abdicated.
House of Lodi.	Bheilol Lodi	1450	Ditto	Son	Natural death.
	Secander Lodi	1488	Ditto	Son	Natural death.
	Ibrahim Lodi	1517	Ditto	Conqueror	Slain in battle at Paniput.
Mogul dynasty.	Babar	1526	Ditto	Son	Natural death.
	Humayun	1530	Ditto	Usurper	Driven into Persia.
Afghan dynasty.	Shir Shah	1542	Agra	Youngest son	Killed at a siege.
	Selim Shah	1545	Delhi and Gwalior	Son	Natural death.
	Feroze	1552	Gwalior	Uncle	Assassinated in three days.
	Mohammed Shah	1552	Chunar	Division of Dominion	Expelled and slain.
	Ibrahim III.	1554	Delhi		Imprisoned and slain.
	Secander	1554	Agra	Humayun	Defeated in battle, and fled.
Mogul dynasty.	Humayun	1555	Delhi	Son	Killed by a fall.
	Akbar	1556	Delhi and Agra	Son	Natural death.
	Jahangir	1605		Son	Natural death.
	Shah Jahan	1627	Delhi	Fourth son	Deposed.
	Aurangzeb (Alumgir)	1658	Ditto	Son	Natural death.
	Bahadur Shah	1707	Ditto	Eldest son	Natural death.
	Jehandar Shah	1712	Ditto	Son of Azim-u-Shan	Murdered.
	Ferokshere	1713	Ditto	Nephew	Deposed and slain.
	Mohammed Shah	1719	Ditto	Son	Natural death.
	Ahmad Shah	1748	Ditto	Prince of the blood	Deposed and eyes put out.
	Alumgir II.	1754	Ditto	Son	Murdered.
	Alum Shah	1760	Ditto	No successor	Natural death.

Note.—Of the above 65 conquerors and rulers, 24 were assassinated or poisoned; 11 were deposed, driven from the throne, or abdicated; 2 were slain in battle; 1 killed by a fall; and 27 were said to have died a natural death. Fifteen princes of the *Ghaznivede* dynasty had an average duration of reign of 11 years; 10 *Slave kings* of 8 years; 3 *Khiljii* of 10 years; 8 *Tughlak* of 11 years; 4 *Seyeds* of 9 years; 3 *Lodi* of 25 years; 2 *Mogul* of 8 years; 6 *Afghan* of 2 years; and 12 *Mogul* of 17 years each. If the reign of Akbar, which lasted for 49 years, and that of Aurangzeb, for 49 = 98, be deducted, the average duration of the remaining 10 princes' reigns was only 10½ years. The period of 751 years gives an average reign, to each prince, of exactly 11 years. These statements must, however, be regarded rather as affording a general view of the Indo-Mohammedan Dynasties, than as assertions of opinions on various disputed points respecting the death and exact date of accession of several potentates. The Great Moguls alone assumed the title of Padsha, or Emperor.

CHAPTER XXX

SALE PRICES

THE Walter L. Behren's Collection sold by Sotheby, Wilkinson and Hodge, on Wednesday, March 4th, 1914 :

INDIAN ART OBJECTS

Durga Triumphant, an ivory carving, the goddess with ten arms standing on a lion who is devouring Mahisasura, the personification of Vice, and other gods in attendance on a throne, £1 1*s.*

A carved ivory Model of a Rajah's State Boat with twelve figures on it ; and an Elephant with howdah and three figures, (2), £1 1*s.*

An ivory Carving of Ganesha, the Elephant-headed God of Prudence and Policy seated on his rat, with attendants ; and a broken Group of Figures (2), 7*s.*

A terra-cotta Figure of Ganesha, four-handed, seated ; a stone Figure of Krishna with a flute ; and another of Hanuman the Monkey King (3), 4*s.*

A slate Figure of Durga slaying Mahisasura ; another of Vishnu ; two stone Figures of Ganesha and Hanuman ; and two soap-stone Figures of Durga on a tiger, and Ganesha (6), 17*s.*

A stone Figure of Siva with Daksha on his right ; another of Nandi adoring the Lingam ; another of Brahma as the Lingam in a Yoni ; another of Lingam and Yoni ; two Indra's Warriors on elephants ; Krishna as Makkan Khor ; and a small Buddha (8), 7*s.*

A carved stone Slab of great antiquity, carved with thirty-two seated Buddhas in three rows, in oak frame and a bronze Elephant caparisoned with elaborate howdah, £2 7*s.* 6*d.*

An Indra's Warrior on a horse; another of an Elephant on wheels; and a caparisoned Nandi on wheels (all bronze) (3), £1.

Five bronze Elephants, two with Indra's warriors (5), £1 11*s*.

A bronze Elephant on wheels; four Nandi, the bull carrier of Siva; Nandi adoring the Lingam; and an Indra's Warrior on horseback (7), 16*s*.

A bronze Figure of Kandeh Rao, the Mahratta form of Siva, on horseback; Durga slaying Mahisasura; Durga on her tiger; Ganesha enthroned; and Nandi adoring the Lingam, overshadowed by Naga Sesha (5), £1 1*s*.

A bronze Figure of Vishnu; and a Janus-headed four-handed Figure (2), 17*s*.

A bronze Figure of Krishna playing the flute enshrined; another; an archaic Figure of Siva; a Hanuman kneeling; and a bronze Mask (5), 12*s*.

A kneeling Garuda Stand for a Vishnu; three Lakshmi Lamps; a Lamp-holder; and another Figure (6), 15*s*.

Eight small Figures of Gods; a bronze Horse, Bird, Lion, Man's Head, Betel-cutter, Lamp; and part of a God's Crown (15), 17*s*.

A bronze Incense-box; a Lota with fluted sides; a brass Jar for Ganges water, inlaid copper; and the Head of an Idol (4), 15*s*.

A brass Lota with figures in relief; another with engraved figures; another inlaid copper; and five others (8), £1 16*s*.

A Bidri Sarai and Flower-vase; and a blackened zinc Jug (3), 10*s*.

A pair of Moradabad Bowls and Covers; two pairs of Vases; and an odd Vase, brass covered with tin, the designs cut through to show the brass, and the tin blackened with lac (9), 13*s*.

Six metal Vases; and three others with Covers (12), £1.

A lacquered Box, with a rhinoceros on the lid, and nineteen drawings on talc inside; a lacquered Gourd with painted design, metal mounted; and a Nest of five Boxes (3), £1 12*s*.

A pair of Thibetan jade Lions (2), £2 15*s*.

Three Burmese Buddhas (one without head); two Bronze Heads; and a bronze Buddha's Servitor (6), 13*s.*

WEAPONS

An Indian Hunting Sword, with double-fluted blade, wooden grip, damascened iron curved quillons; in leather Scabbard (2), £1.

Two Indian Swords, the blades bifurcated, and reinforced by an extra sheet of metal along the backs, damascened iron grips (2), 15*s.*

Four Indian *Talwars*, one with a fluted blade; two with Scabbards (6), 16*s.*

Two Indian *Talwars*, with Scabbards; and two short curved Swords, with carved wood monster-headed grips (6), £1 2*s.*

Four Indian *Kora*, with curved blades expanding at the ends, three with Scabbards (7), 8*s.*

A Southern Indian Sword, *Ayda-Katti*, curved blade with broad flanged back, terminating in a double cutting edge, fluted for two-thirds of the length, with gold damascened inscription on the blade, 10*s.*

A Rajput Sword, *Khándá*, with expanding blade, A-shaped end, watered floral pattern on the hilt end of the blade, damascened basket-hilt, with a long curved spike on the pommel, leather scabbard (2), 11*s.*

A Mahratta *Teghá*, with broad curved blade expanding towards the curved end, a floral pattern along the back on both sides, ivory hilt and brass tiger-head pommel, 15*s.*

A Darjiling *Dhá*, wooden hilt laced over with black and white metal, leather scabbard; a Burmese *Dhá*, with wood scabbard; and another, with bronze hilt continuing the curve of the blade, ornamented with *appliqué* imitations of Victor Emmanuel coins (5), 7*s.*

A Burmese *Dhá*, slightly curved blade engraved with scrolls, figures and animals, wood hilt bound with brass in ornamental design; and an Assam *Kapee Dhá*, used as a sword or cleaver, with finely-carved, pistol-shaped handle, wood scabbard (4), £2 2*s.*

A pair of Eastern Swords, with brass hilts ; and two others, one with scabbard (5), 10*s.*

Three Swords, with ivory grips ; and another, brass grip, the pommel shaped as a crutch handle (4), £1 16*s.*

Six Swords, various, two with scabbards (8), 11*s.*

Four Gurkha *Kukri*, with leather sheaths containing small *Kukri* (15), 16*s.*

A Mahratta Dagger, *Bara Jamdádú*, fluted blade, with a hand-guard of chased steel lined with velvet ; a *Bich'hwá*, with two curved blades, steel hand-guard lined with velvet ; and a pair of *Bag'hnak*, each with four claws and rings for the first and fourth fingers (4), £1 10*s.*

A large *Kukri*, engraved and damascened with elephants and horses in hunting scenes, with sheath ; and a Malabar *Ayda Katti*, with damascened metal mounts, on a wood grip (3), £1 3*s.*

An Indian Dagger, with finely damascened hilt ; another, with ivory hilt curiously inlaid ; and three others, three with sheaths (9), £1 3*s.*

Seven Burmese Daggers, with silver and gilt enrichments on the blades ; and another ; four in sheaths (12), £4.

Two Battle Axes, *Tarangálah*, with engraved subjects on the blades, £1 12*s.*

Two others, one with brass mounts (2), £1.

A Nagpur Battle Axe, *Tabar*, with hoe-shaped blade ; and another Axe, with heavy cylindrical projection round the shaft (2), £1 2*s.*

Three Indian mahout's Elephant Goads (3), 16*s.*

A pair of finely worked Persian Maces (*one broken*), (2), £4.

Two Punjab Parrying Shields, *Márú*, pairs of antelope horns with shields in the centres (*one point missing*) (2), £1 6*s.*

A Lahore Shield, *Dhál*, of buffalo hide, painted ; and a steel damascened Shield (2), 18*s.*

A Lahore Helmet of steel, brass mounted, with a coif of mail, to which ear-guards are attached, £3 7*s.* 6*d.*

A Coat of Mail ; a Hand-guard ; and two other smaller pieces (4), £1 14*s.*

ILLUMINATED TEMPERA PAINTINGS

An Indian Miniature: The Union of Krishna and Radha, with Brahma, Siva, Parvati and Ganesha before them, and Hanuman and his monkey warriors in the rear; framed, 16*s*.

An Indian Miniature: a Hindu Princess seated holding the pipe of her *hukka* in her hand, and a servant offering her cake and fruit; framed, £1 6*s*.

At Sotheby's, March 6th, 1922, a Persian Manuscript, "History of the Mogul Empire"—1258–1312—containing Arab quotations and illuminated miniatures, sold for £295.

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